1928

Piano Course: Grade 4, Lessons and Tests

Sherwood Music School

Sherwood Music School Courses

PIANO

LESSON 61

GRADE—INTERMEDIATE B

Subjects of this Lesson: HARMONY · HISTORY · TECHNIC

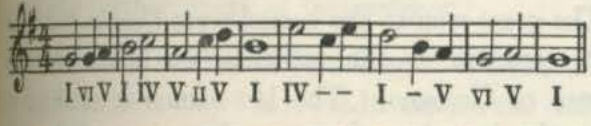
HARMONY

Harmonizing a Melody, Using Primary and Secondary Triads

We shall now harmonize a melody in the soprano, using the primary and secondary triads and tones of unequal time-value. In this melody we shall indicate the chords to be used. (See Illustration 1.)

Illustration 1

A Given Melody to be Harmonized



In harmonizing the soprano with the chords as indicated in Illustration 1, we find that the first tone, G, is repeated in the melody, but the harmony changes with the second tone. This is in accordance with the rule given in Lesson 48, HARMONY: *When a melody tone repeats, change the chord.*

In the fifth measure, the melody changes from E to C and back again, and here the harmony is retained throughout the measure, according to the other rule given in the same Lesson.

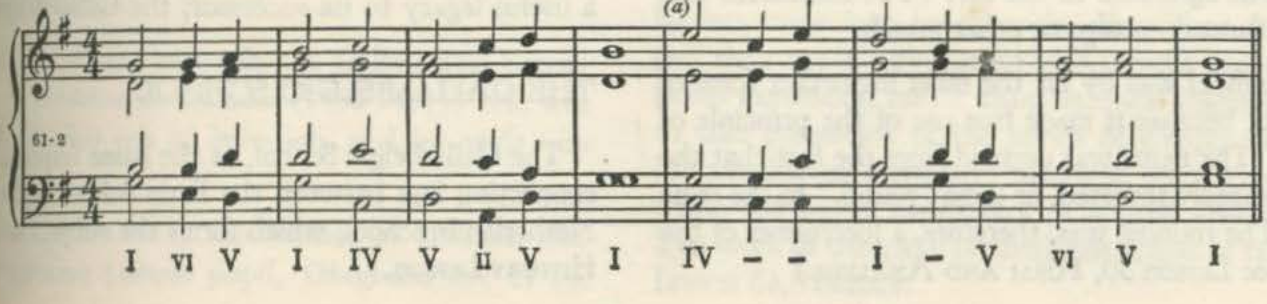
Now look at the completed harmonization in Illustration 2.

The third of the chord is doubled at (*a*), *which is permissible when it occurs at the distance of an octave in the soprano and alto.* In this case it also prevents a skip of a fourth in the alto, which would not be good, as the soprano makes a skip at this point.

The skips in the soprano, alto and tenor, between beats 3 and 4 in the same measure, are perfectly satisfactory, because there the harmony does not change.

Illustration 2

Harmonization of the Given Melody



HISTORY

The Development of Polyphony

(This subject is resumed in Lesson 63.)

At the beginning of the twelfth century, the development of music as an art was far behind that of architecture, painting and sculpture. In architecture, for example, a wide variety of details in building and ornamentation had been combined into symmetrical, well-balanced art-forms.

But with the opening of the twelfth century, we find music beginning to take a prominent place with the other arts, in the services of the Church. Under the monks, who were the chief musicians of the period, its development then became rapid.

The use of many voices in the church service naturally produced part-singing. Such singing was called Polyphony, from the Greek, meaning many voiced.

Part-singing necessitated some arrangement as to the exact time-values of notes, and so measured music came into existence, as explained in Lesson 56, HISTORY.

Paris was at this time the center of wealth and learning. The workers who gathered together musical material and welded it into form, in the twelfth century, came to be known as the Paris School.

THE PARIS SCHOOL

The most important forms established by them were the Strict Organum (see Lesson 57, HISTORY) the Conductus, the Roundel and the Motet.

The Conductus (from the Latin word *conducere*, meaning to conduct) had for its theme a popular melody, with two or more voices moving along freely with it. Each individual part, however, was supposed to be melodious or agreeable to the ear. The conductus was sung in a funeral cortége or other march.

The Roundel was by far the most important form of this period, because it made free use of the principle of imitation. The name was derived from the fact that the voices repeatedly reverted, or came "round," to the same melody. The roundel was, therefore, a forerunner of the rondo. (See Lesson 50, FORM AND ANALYSIS.)

The Motet of the Paris School was a composition for voices alone (generally three voices), with sacred text. The tenor, which carried the main theme, used but one word throughout, and the theme was often taken from a popular song.

Some of the important innovations of this period may be briefly stated as follows:

Unity was established by means of measured music and the use of themes.

Unity and variety were promoted by the introduction of ingenious imitation.

The use of contrary motion was encouraged, in place of parallel motion only. (See Lesson 57, HISTORY.)

Consecutive fourths and fifths (see Lesson 57, HISTORY) were gradually abolished, and the more agreeable intervals of the third and sixth were admitted.

The great men of the period were **Leonin** and **Perotin**, both organists at the cathedral of Notre Dame; and **Franco** of Cologne. The last-named is credited with being the inventor of measured music, and the earliest notes used in its notation, namely, the *Longa*, the *Double Longa* or *Maxima*, the *Brevis* and the *Semi-Brevis*. (See Lesson 56, HISTORY.) Franco was one of those who strongly discouraged the use of consecutive fourths and fifths.

The Paris School assembled and put into usable form a vast amount of material, establishing many valuable rules and abolishing many abuses. It thus bequeathed a useful legacy to its successor, the Gallo-Belgic School.

THE GALLO-BELGIC SCHOOL

The Gallo-Belgic School, as the name implies, was the connecting link between the Paris School and the great Netherlands School, which forms the subject of the next HISTORY Lesson.

Stretching over a brief period of a hundred years, in the fourteenth and fifteenth centuries, the workers in the Gallo-Belgic School made considerable progress in the principles of imitation and measured music. All of their ideas tended towards a better arrangement of the material gathered by the Paris School, and a preparation for the expression of real emotion.

Methods of imitation were worked out by the writers of the Gallo-Belgic School, such as imitating a melody at a higher or lower pitch (fifth, fourth and octave), varying the imitation by using contrary motion instead of parallel motion, and using notes of smaller or greater time-value in the imitation.

Other new ideas established were:

The use of the Leading Tone.

The gradual disuse of the Church Scales.

The adoption of the modern Major and Minor Scales.

The use of Folk-Songs as melodies for the compositions employing the principle of imitation.

The last idea contained great possibilities, as we shall see from the further study of this subject.

The prominent worker of this School was **Guillaume** Dufay (about 1400-1474). He is credited with the definite abolition of consecutive fourths, fifths, and octaves. In his Masses composed for the Church he made use of the popular melodies of the people.

Canon, Round

Dufay's skilful use of the principle of imitation foreshadowed the Canon, which may be briefly defined as a composition in which two or more voices take up in succession the same progression of notes. A popular form of canon is called a Round.

Another prominent name in the Gallo-Belgic School was that of **Antoine de Busnois** (1400-1481). He was very skilful in his use of imitation, and his style was elegant.

Binchois (1400-1465), the teacher of Busnois, also produced another famous pupil, **Okeghem**, one of the chief masters of the early Netherlands School. (See Lesson 63, History.)

During this period, composers cultivated the polyphonic style of writing. The combining of melodies, in notation, was called Counterpoint, because it involved the placing of "point against point" (note against note—notes being diamond-shaped, or pointed).

Composers of this era somewhat ignored the inherent emotional quality of music, and became lost in mere mechanical complexities. All this experimental process was necessary. The means of communication had to be perfected before emotion could enter in as a vital part of the music.

Just as a speaker must acquire a large and expressive vocabulary of words, and know how to arrange them into sentences, before he can hope to communicate to his auditors what he has to express, so the early writer in the realm of music had to build up, by scientific processes, a vocabulary of sounds agreeable to the ear, singly or in combination, in order that he might have a conveyance for his emotions seeking expression.

England and France were engaged in a warfare continuing, at intervals, over a period of a hundred years. Monasteries, however, were left undisturbed, and here the monks near the Belgian border worked out their problems comparatively unmolested. The principles established by them were cultivated to greater perfection by the Netherlands masters. The Netherlands, in fact, became the art center of Europe. Her fleets traded in every sea, and her treasury was enriched by a commerce which invaded the civilized world. Contact with people of many nations brought into music more of the human side of art, and tended to liberate it from the scholastic atmosphere of the church. The Netherlanders came into touch with other ideas and ideals, and their art-life blossomed into greater beauty. Emotional expression rather than technical ingenuity began to take possession of the minds of composers. Vigor, life and feeling crept into the rigid, stereotyped forms, while the forms themselves developed and expanded. The work of the great Netherlands School is taken up in Lesson 63, History.

TECHNIC

Scale Fingerings

(This subject is continued from Lesson 45, and is resumed in Lesson 64.)

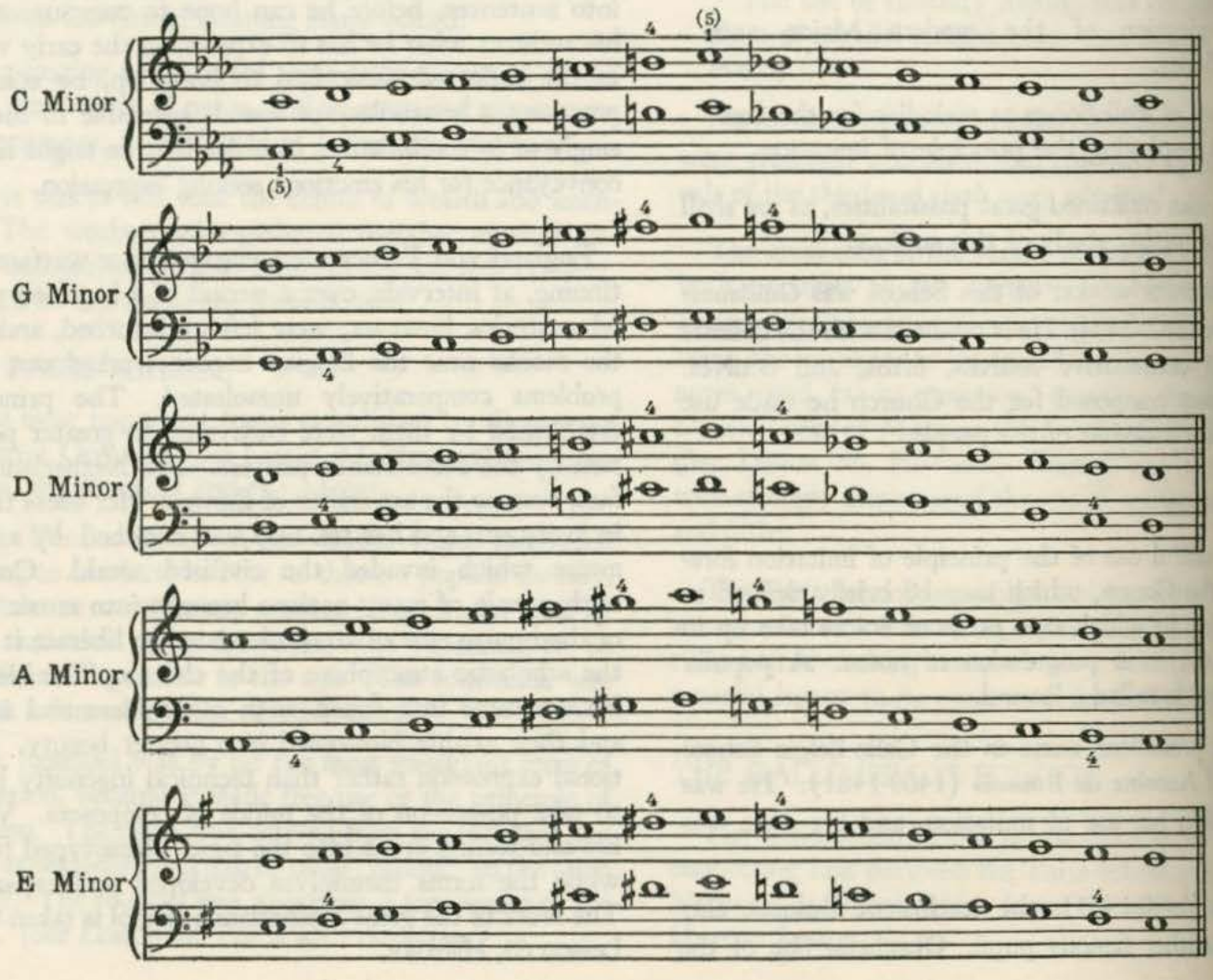
C, G, D, A AND E MINOR SCALES (MELODIC)

The slightly different construction of melodic and harmonic minor scales (the former ascending and descending on different keys), causes a difference in the fingerings of certain of these scales, namely of the scales of F♯ and C♯ in the right hand, and of B♭ and G♯ in the left hand. The rest of these scales use the fourth fingers for the same notes as in the case of the harmonic minors, although those notes may sometimes be changed by a flat or a natural. We shall, therefore, study them in the same order as that adopted for the harmonic minors in Lessons 30, 41 and 45, TECHNIC, and point out the variations of fingering as they occur.

The first five melodic minors, C, G, D, A and E, have normal fingering, as is the case both with majors and harmonic minors. (See Illustration 3.)

Illustration 3

Fingerings of the C, G, D, A and E Minor Scales (Melodic)

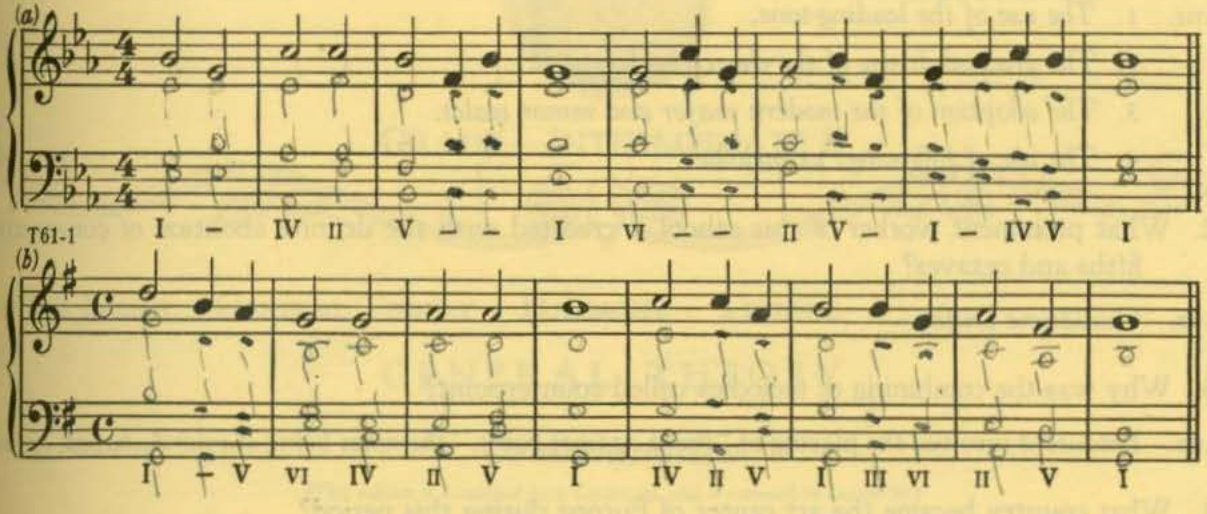


Test on Lesson 61

HARMONY

1. Harmonize the following melodies in four parts, open position, using the chords indicated.

Ans.



HISTORY

2. What did the use of many voices in the church service naturally produce?

Ans. *Part-singing.*

3. How did measured music come into existence?

Ans. *From the necessity of exact time-values of notes in part-singing.*

4. By what school were the strict organum, the conductus, the roundel and the motet established?

Ans. *The Paris School.*

5. Which one of these forms had sacred text?

Ans. *The motet.*

6. Name three important innovations of this period.

Ans. 1. *Unity was established by means of measured music and the use of themes.*
2. *Unity and variety were promoted by the introduction of ingenious imitation.*
3. *The use of contrary motion was encouraged, in place of parallel motion only.*

7. What changes were made in the use of consecutive fourths and fifths, and the intervals of the third and sixth?

Ans. *Consecutive fourths and fifths were gradually abolished and the third and sixth were admitted.*

8. Who, of the Paris school, is credited with being the inventor of measured music?

Ans. *Franco of Cologne.*

9. What were the earliest notes used in its notation?

Ans. *The longa, the double longa or maxima, the brevis and the semi-brevis.*

Marks Possible | Marks Obtained

HISTORY—*Continued*

10. What was the period of the Gallo-Belgic school?

3 ____ *Ans.* *A period of a hundred years in the fourteenth and fifteenth centuries.*

11. Name four novelties established by them.

8 ____ *Ans.* 1. *The use of the leading-tone.*
2. *The gradual disuse of the church scales.*
3. *The adoption of the modern major and minor scales.*
4. *The use of folk-songs as melodies.*

12. What prominent worker of this school is credited with the definite abolition of consecutive fourths fifths and octaves?

4 ____ *Ans.* *Guillaume Dufay.*

13. Why was the combining of melodies called counterpoint?

4 ____ *Ans.* *Because it involved the placing of "point against point," the notes being diamond-shaped, or pointed.*

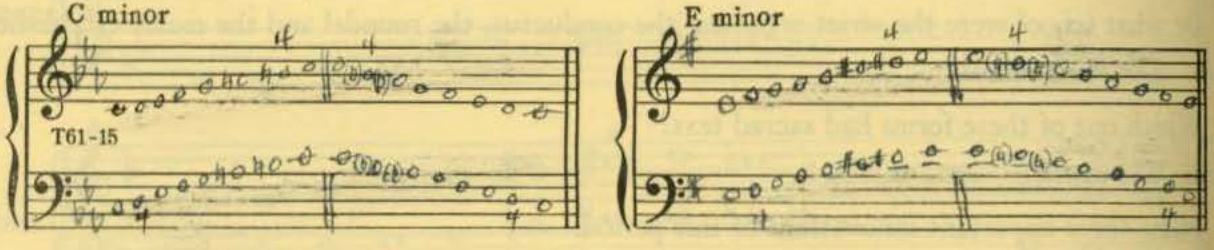
14. What country became the art center of Europe during this period?

4 ____ *Ans.* *The Netherlands.*

TECHNIC

15. Write the scales of C minor and E minor, melodic form, both clefs, with signatures. Indicate the placement of the fourth finger of each hand.

10 ____ *Ans.*



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100 ____ **Total.**

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*Teacher's Name*_____

Sherwood Music School Courses

PIANO

LESSON 62

GRADE—INTERMEDIATE B

Subjects of this Lesson: GENERAL THEORY - HARMONY - TECHNIC

GENERAL THEORY

Ornamentation

(This subject is continued from Lesson 49, and is resumed in Lesson 68.)

THE MORDENT

The Mordent consists of the rapid alternation of a principal note with the note immediately below it, called the auxiliary note. The mordent is also called a passing shake.

The principal note falls on the accent, and the auxiliary note is usually a half step below it. (See Illustration 1.) In a few cases, especially in old music, the auxiliary may be a whole step below the principal note.

Illustration 1

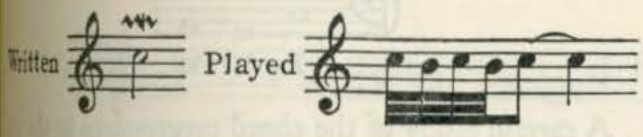
Mordent

THE DOUBLE MORDENT

The Double Mordent, like the mordent, consists of a rapid alternation of the principal note with the note immediately below it, but this is repeated; in fact, doubled. (See Illustration 2.)

Illustration 2

Double Mordent



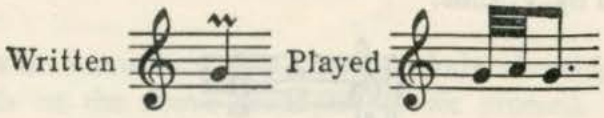
THE INVERTED MORDENT

The Inverted Mordent consists of the rapid alternation of the principal note with the note directly above it. It is the exact opposite of the mordent. The term Pralltriller is very frequently used for the inverted mordent.

The sign of the inverted mordent differs from the sign of the mordent by the absence of the vertical line. (See Illustration 3.)

Illustration 3

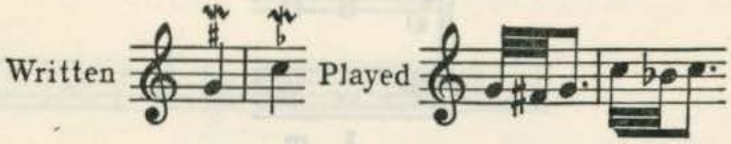
Inverted Mordent



A sharp, flat, or natural is sometimes added to the mordent, in which case the auxiliary note is to be changed, as in the trill. (See Illustration 4.)

Illustration 4

A Sharp or Flat Added to the Mordent



HARMONY

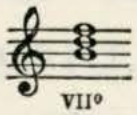
Triad Connections

(This subject is continued from Lesson 45.)

In harmonizing a melody, we consider each tone of the melody, first as the fundamental (or root), then as the third, and then as the fifth of a chord; and then decide which of the three chords, containing this particular tone, will connect most satisfactorily with the chords that precede and follow it.

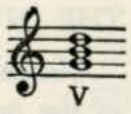
For instance, take the tone, B, in the key of C.

This tone may be the root of the leading-tone triad



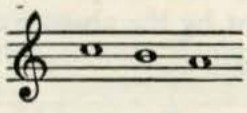
but, as we are not yet using this chord, we need not consider it here.

Taking B as the third of the chord, we find it belongs to the triad on the dominant.

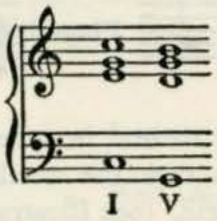


We find that it can also be the fifth of the triad on the mediant.

So, if we have the tones C, B, A, in our melody, thus:



and the first tone is harmonized by I, we can follow this chord by V, thus:



or by III, thus:

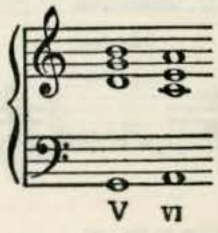
But since I-V is generally preferable to I-III, we choose the former (I-V).

The last tone, A, may be the root, third or fifth of the VI, IV or II triads, respectively.

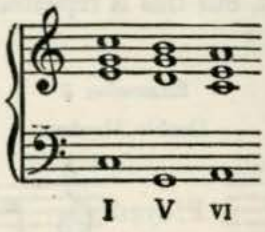
As V has been used for the preceding tone, IV is quite impossible here, owing to the resulting parallel octaves and fifths:

V-II is possible:

but V-VI is the best:



The harmonization of the three given tones, C, B, A, would then be as follows:



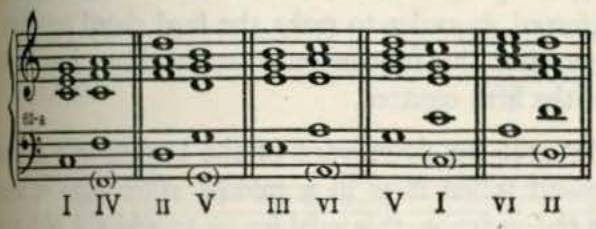
A careful study of the chord progressions in the pre

ading Lessons, with regard to the succession of harmonies, will be of great help in harmonizing melodies.

ROOT PROGRESSIONS

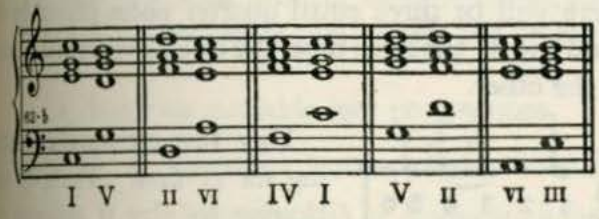
The following examples show the most frequently used progressions.

(a) Progressions Upward a Fourth (or Downward a Fifth)

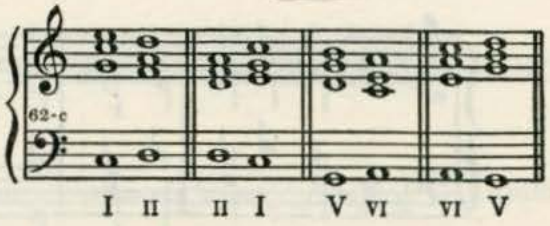


We do not show the progressions, IV to VII°, or VII° to III, as we are not now using the chord on the seventh degree. Moreover, the progression upwards from IV to VII°, would give an augmented fourth, which is not good. The downward progression (IV to VII°) is a diminished fifth, and this progression is possible.

(b) Progressions Upward a Fifth (or Downward a Fourth)



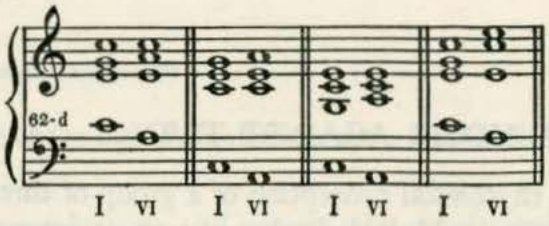
(c) Progressions From I to II (or the Reverse) and V to VI (or the Reverse)



Connections of I and II are not as good as those of V and VI. Some other root progressions of a second are used, and the progression IV to V is generally good. (See Lessons 45 and 57, HARMONY.)

Connections between III and either II or IV are less satisfactory, and by omitting them at present, we avoid danger of incorrect progressions of parallel octaves and fifths.

(d) The Progression I to VI



We shall now harmonize a given melody, choosing our chords on the above principles as we proceed. (See Illustration 5.)

Illustration 5

A Given Melody to be Harmonized

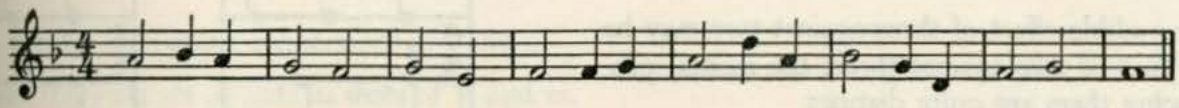
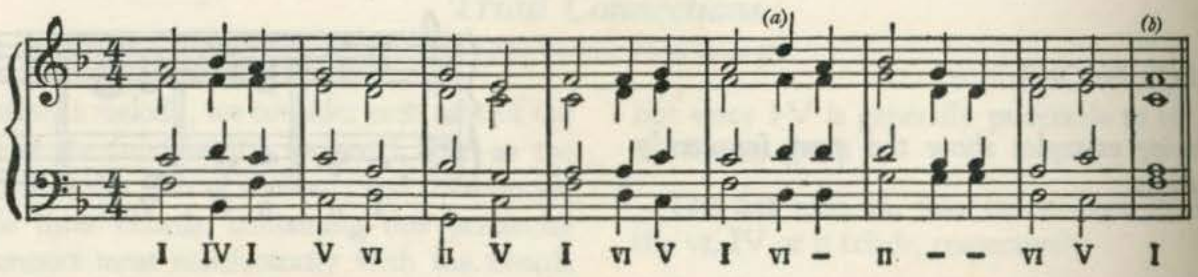


Illustration 6

Harmonization of the Given Melody



A peculiarity of the harmonization in Illustration 6, is the fact that with the exception of the chord at (*a*), it is entirely in close position. Observe that at (*b*), the leading-tone, E, drops to C, the fifth of the tonic chord, instead of progressing up to the tonic, F.

It has been stated that the natural resolution of the leading-tone is upwards to the tonic. This rule should be observed when the note is in the uppermost (soprano) voice, and when the chord of which the leading-tone is a part is V, with the following chord I. In the present case, the progression to the fifth of the tonic chord was preferred, in order to make the final chord complete, otherwise, the fundamental would have been treble and the fifth omitted.

Progression downward of the leading-tone is always allowed when it is in a middle voice (alto or tenor). At the cadence, this enables us to add the fifth to the final chord, thereby making it more satisfactory.

TECHNIC

Playing Combined Rhythms

(Polyrhythm)

(This subject is continued from Lesson 41, and is resumed in Lesson 67.)

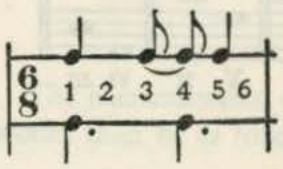
THREE NOTES AGAINST TWO

The rhythmical conception of a group of three notes against an established rhythm of two, is more difficult than where the case is reversed; that is, when we have two notes against three. This combination was explained in Lesson 41, TECHNIC, and it was shown that when possible, the rhythm of threes should be taken as the basic rhythm, although the threes might be triplets.

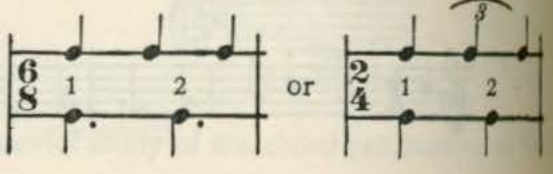
Occasionally, a rhythm of two-note groups is firmly established, and a triplet group, or a passage containing triplet groups, is introduced against them. Then we have plainly three notes against two, and should be able to play the three correctly, without deviating from the fundamental rhythm of the two.

While the audible effect of three against two may be the same as that of two against three, the mental processes producing them are quite distinct.

In order to obtain the rhythmic sense of three notes in the time of two, arrange notes for six-eight measure (which normally has two beats to the measure), so that there will be three equal quarter notes played by one hand and, at the same time, the usual two dotted quarters in the other.



Play this combination, counting six at first. Then, by continuing to play it counting the regular two beats for six-eight measure, you will have three notes against a rhythmical count of two, and the object will have been accomplished. The result will be as follows:



Test on Lesson 62

GENERAL THEORY

1. Of what does the mordent consist?

Ans. *Of the rapid alternation of a principal note with the note immediately below it, called the auxiliary note.*

2. Of what does a double mordent consist?

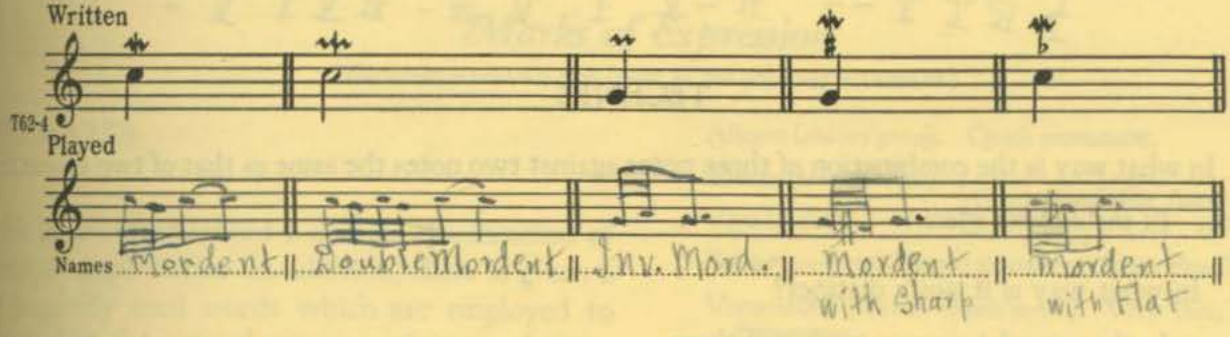
Ans. *Of a rapid alternation of the principal note with the note immediately below it, repeated, or doubled.*

3. Of what does an inverted mordent consist?

Ans. *Of the rapid alternation of the principal note with the note directly above it.*

4. Name the ornaments in the following examples and show how they are to be played.

Ans.



HARMONY

5. In harmonizing a melody, why do we consider each tone of the melody first as the root, then as the third, then as the fifth of a chord?

Ans. *To decide which of the three chords, containing this particular tone, will connect most satisfactorily with the chords that precede and follow it.*

6. Name six available root progressions.

Ans. 1. *Upward a fourth or downward a fifth.*
2. *Upward a fifth or downward a fourth.*
3. *From I to* II *or reverse.*
4. *From V to* VI *or reverse.*
5. *From I to* VI.
6. *From IV to V.*

7. What is said about connections of I and II?

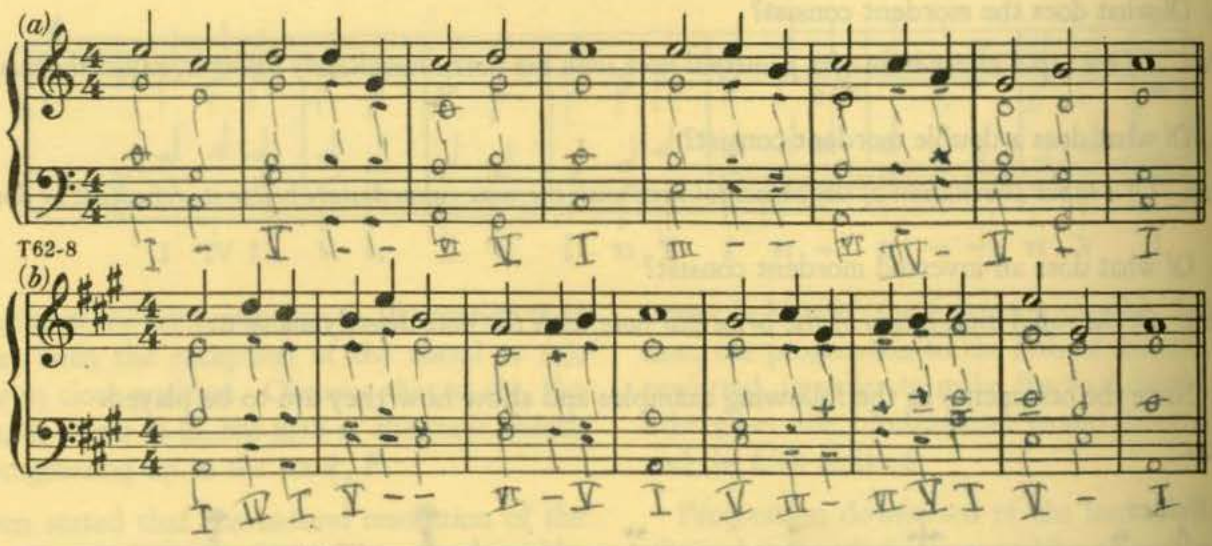
Ans. *They are not as good as those of V and* VI.

Marks Possible | Marks Obtained

HARMONY—*Continued*

8. Harmonize the following melodies in four parts, open position. Mark the chords used.

30 ____ *Ans.*



TECHNIC

9. In what way is the combination of three notes against two notes the same as that of two against three?

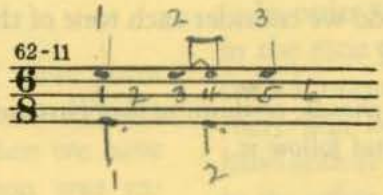
6 ____ *Ans. In the audible effect.*

10. In what way is it quite distinct?

6 ____ *Ans. In the mental processes producing them.*

11. Illustrate the rhythm of three against two in six-eight measure.

10 ____ *Ans.*



100 ____ **Total.**

*Pupil's Name*_____

*Pupil's Address*_____

*Pupil's Class No.*_____

*Teacher's Name*_____

Sherwood Music School Courses

PIANO

LESSON 63

GRADE—INTERMEDIATE B

Subjects of this Lesson: GENERAL THEORY · HARMONY · HISTORY

GENERAL THEORY

Marks of Expression

(This subject is continued from Lesson 36, and is resumed in Lesson 64.)

TEMPO MARKS

In this Lesson is presented a general classification of the principal tempo marks. In addition, there is given a list of frequently used words which are employed to modify or affect the general meaning of some of these tempo marks.

Grave (*grah'veh**).
Larghissimo (*lar-ghees'ee-mo*).
Lentissimo (*len-teess'ee-mo*).
Adagissimo (*ah-dah-jeess'ee-mo*).
} Extremely slow.

Adagio (*ah-dah'jio*).
Lento (*len'toe*).
Largo (*lar'go*).
} Very slow.

Larghetto (*lar-get'toe*). Slow—not quite as slow as *Largo*.

Andante (*ahn-dahn'teh*). Moderately slow tempo, faster than *Adagio*.

Andantino (*ahn-dahn-tee'no*). Literally, a little slower than *Andante*. Generally used to mean "somewhat slow" but quicker than *Andante*.

Moderato (*mod-er-ah'toe*).
Tempo giusto (*tem-poe joos'toe*).
Allegretto (*ahl-lay-gret'toe*).
} Moderate.

*The eh represents a sound shorter than *ay*—like *e in pen*.

Allegro (*ahl-lay'grow*). Quick movement.

Vivace (*vee-vah'tcheh*).
Vivo (*vee'vo*).
} Quick movement, faster than *Allegro*.

Presto (*press'toe*). Rapid movement; faster than *Vivace*.

Vivacissimo (*vee-vah-tcheess'ee-mo*). Very fast; almost equal to *Prestissimo*.

Prestissimo (*pres-teess'ee-mo*). A very rapid movement.

There exists some difference of opinion as to the comparative rates of speed indicated by these expressions. The order just given is commonly accepted as correct. Moreover, the actual tempo depends largely upon the character of the composition.

WORDS MODIFYING TEMPO MARKS

The number of words used to modify tempo marks is very large. Below is a list of those in general use.

Assai (*ah-sah'-ee*). Enough, quite, very.

Molto (*moll'toe*). Much, very.

Meno (*may'no*). Less.

Più (*pee'oo*). More.

Poco (*poh'co*). A little.

Poco a poco (*poh'co ah poh'co*). Little by little, gradually.

Quasi (*quah'zee*). Like, as if.

Troppo (*troh-po*). Too much.

Non troppo (*none troh-po*). Not too much.

Below are some tempo marks combined with these modifying words, illustrating the way in which they are used together.

Tempo Marks with Modifying Words

Allegro assai (*ahl-lay'grow ah-sah'-ee*). Very quickly, quicker than *Allegro.*

Allegro giusto (*ahl-lay'grow joos'toe*). An appropriate *Allegro.*

Largo assai (*lar'go ah-sah'-ee*). Very slowly; slower than *Largo.*

Moderato assai (*mod-er-ah'toe ah-sah'-ee*). Very moderately, slower than *Moderato.*

Molto allegro (*moll'toe ahl-lay'grow*). Very quickly, faster than *Allegro.*

Molto adagio (*moll'toe ah-dah'jio*). Very slowly, slower than *Adagio.*

Molto vivace (*moll'toe vee-vah'tcheh*). Very lively, faster than *Vivace.*

Meno mosso (*may'no mohss'o*). With less motion. More slowly

Meno presto (*may'no press'toe*). Less rapidly.

Meno allegro (*may'no ahl-lay'grow*). Slower.

Meno vivo (*may'no vee'vo*). Less lively.

Più mosso (*pee'oo mohss'o*). More speed, quicker.

Più lento (*pee'oo len'toe*). Slower.

Più presto (*pee'oo press'toe*). Faster.

Più allegro (*pee'oo ahl-lay'grow*). Faster.

Più vivo (*pee'oo vee'vo*). Livelier.

Poco più (*poh'co pee'oo*). A little more.

Poco più mosso (*poh'co pee'oo mohss'o*). A little faster.

Poco meno (*poh'co may'no*). A little less.

Quasi una fantasia (*quah'zee oo'nah fahn-tah-zee'a*). Like a fantasia.

Non troppo allegro (*none troh'po ahl-lay'grow*). Not too fast.

Non troppo presto (*none troh'po press'toe*). Not too fast.

Non troppo andante (*none troh'po ahn-dahn'teh*). Not too slow.

Vivace, ma non troppo (*vee-vah'tcheh, mah none troh'po*). Fast, but not too fast.

The word *tempo* is frequently combined with other expressions, such as:

Tempo moderato (*tem-po mod-er-ah'toe*).
Tempo commodo (*tem-po come-o'doe*).
Tempo giusto (*tem-po joos'toe*).
} Moderate movement.

Tempo di ballo (*tem-po dee bal'lo*). Dance time.

Tempo di bolero (*tem-po dee bo-lay'ro*). Bolero time.

Tempo di gavotte (*tem-po dee gah-vot'*). Gavotte time.

Tempo di marcia (*tem-po dee mar'tshe-a*). March time.

Tempo di menuetto (*tem-po dee men-oo-et'toe*). Minuet time.

Tempo di polacca (*tem-po dee po-lak'kah*). Polonaise time.

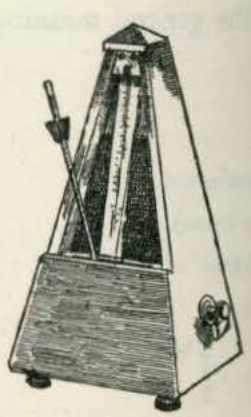
Tempo di sarabanda (*tem-po dee sahr-ah-bahn'dah*). Sarabande time.

Metronome Marks to Indicate Tempo

Sometimes a more exact rate of speed is indicated by a sign known as a Metronome Mark. This sign, M.M. refers to Maelzel's Metronome, an instrument which gives exact rates of speed. It is wound up like a clock and ticks at a perfectly even rate, varying from 40 to 208 times per minute, as desired. (See Illustration 1.)

The rate at which the instrument ticks is regulated by sliding the weight into different positions on the

Illustration 1
The Metronome



oscillating rod, placing it opposite to the desired figure on the printed scale, when the rod is vertical. The figure, or metronome mark, is often given below the tempo mark, at the beginning of the piece of music, following the letters M.M., thus: "Half Note = 60," or "Quarter Note = 100," etc.

The former means that the metronome is to be set at 60 (60 ticks or beats to the minute), and that the half

...te receives the time of one beat. In like manner, the ...cond mark means that the metronome is to be set at 100 ...0 beats to the minute), and that the quarter note ...ives the time of one beat.

Aside from fixing the tempo desired by the composer, the metronome is valuable as a means of acquiring a sense of steady rhythm, in playing. It is also very useful in the practice of scales and arpeggios in varying rhythms, and at various speeds.

HARMONY

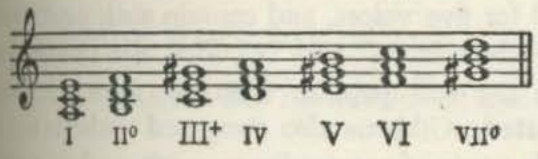
Triads in Minor

(This subject is resumed in Lesson 64.)

...f we construct a triad on each degree of the minor ...ale, using only the tones contained in that scale, we ...ill have minor, major, diminished and augmented ...ads.

Illustration 2

Triads of the A Minor Scale



In Illustration 2, we have constructed triads on the tones of the scale of A minor. *We find minor triads on the first and fourth degrees, major triads on the fifth and sixth degrees, diminished triads on the second and seventh degrees, and an augmented triad on the third degree.*

This gives us four concords (major and minor triads on I, IV, V, VI), and three discords (diminished and augmented triads on II, III, and VII.)

HISTORY

The Development of Polyphony

(This subject is continued from Lesson 61, and is resumed in Lesson 69.)

...HE NETHERLANDS SCHOOL

...he Netherlands School, referred to in Lesson 61, ...rmony, may be said to have extended, roughly speaking, ...er a period of two centuries (1425-1625).

...annes **Okeghem** (about 1434-1496) was one of its ...neers, and was followed by **Josquin des Prés**, who has ...en called the "first real genius in the history of music." ...e introduced into masses the melodies, and in some ...es the words, of popular songs—not always wisely, ...to be sure. One of his masses was known as the *Mass of the Armed Man.* To combine the words of the popular song with the sacred words of the liturgy was not in the best artistic taste, and naturally led to great abuses.

Des Prés did most of his writing in Rome and Paris, for it must be stated that the composers of the Netherlands settled in all parts of Europe—in Paris, Madrid, Naples, Venice, Rome and Munich.

Adrian Willaert, though born in Flanders, became the founder of the Venetian School. (See Lesson 69, HISTORY.) His compositions in the field of the madrigal are probably the best remembered of all his works.

Orlando di Lasso was the last and greatest of the Netherlands masters. He did most of his work in Munich. His music shows equal mastery of contrapuntal science and the simpler styles. He laid hold of the real purpose of music—self-expression.

In passing, we mention the names of two lesser lights—**Nicolas Gombert** and **Clement Jannequin.** They were the first men to practice what is called Program Music. They turned to nature, and tried to reproduce her sounds in the language of music. Jannequin's *The Cries of Paris* was an attempt to imitate by means of music, the historically characteristic sounds and street cries of Paris. Gombert wrote a descriptive and humorous composition called the *Bird Cantata.*

To sum up the work accomplished by the Netherlands School, we may say that it perfected polyphonic methods, instituted musical realism, and made Form a means of expressing Emotion.

With the work of this School, the history of composition to the close of the sixteenth century is practically concluded.

The Madrigal

An important product of the Netherlands School is the Madrigal, the first published fruits of its invention being issued in Venice, in 1501. There are many theories as to the derivation of the word. On one point, however, all authorities seem to agree: that the name was at first given to a certain kind of poem, and afterwards transferred to the music to which the poem was sung. The music was written for three or more voices, in the Church Modes, without instrumental accompaniment.

Its originators were doubtless the Troubadours and Minnesingers, bands of roaming minstrels, who devoted their lives to this occupation, and who strongly influenced mediaeval music. The ecclesiastic musicians further developed it, lavishing upon it all the resources of their art, and treating it, technically, exactly as they treated compositions for the church.

The madrigal was cultivated with great success in Italy and England. Among the Italian madrigalists may be mentioned the names of **Costanzo Festa, Palestrina, Monteverde, Felix Anerio, Adrian Willaert, Andrea** and **Giovanni Gabrieli.** Further mention of some of these men may be found in Lessons 69 and 71, History. In England, there was a vast array of writers of madrigals, especially during the reign of Queen Elizabeth. The total number of Elizabethan madrigals now in print is about 2,000.

John Wilbye is regarded as one of the best of the English madrigal writers, although little is known of him except that his first set of madrigals was published in 1598, as "From the Augustine Friars." These madrigals are for three, four, five and six voices. A second set, "suitable either for voices or viols," was published in 1609. A few other works were issued separately, and the quality, if not the quantity, of these compositions gives Wilbye a ranking in early English secular music comparable to that of Purcell.

Orlando Gibbons (1583-1625) became organist of the Chapel Royal, London, in 1604, and took the degree of Bachelor of Music at Cambridge in 1606. His notable *Set of Madrigals* was published in 1612. These madrigals are all for five voices, and contain such masterpieces as "The Silver Swan" and "O That the Learned Poets," which are still popular wherever madrigal singing is cultivated. Gibbons also composed anthems and other church music of extraordinary merit, and it is said of a Fantasia in four parts, written for a set of virginal pieces called *Parthenia*, that it was unequalled until the time of Bach.

Other renowned English madrigalists are **Thomas Morley, John Dowland, William Byrd, R. L. Pearsall** and **John Farmer.**

In France, the madrigal was less highly admired, and in Germany it failed to take the place of the national folk-songs.

In Spain, the contrapuntal school, in so far as it is represented by the madrigal, flourished in the fifteenth and sixteenth centuries. Its special glory is **A. Vittoria** (1540-1613), who has been deemed worthy of a place in the history of music beside that occupied by the great Italian, Palestrina. (See Lesson 69, History.)

In the latter part of the seventeenth century, the style fell into neglect. In Italy, the madrigal was displaced by a new kind of Chamber Music. In England it merged into the Glee, and in Germany into the Part Song.

Test on Lesson 63

GENERAL THEORY

1. Upon what does the actual tempo of a composition largely depend?

Ans. Upon the character of the composition.

2. Give the meaning of the following Italian words used to modify tempo marks:

Molto	*Ans. Much, very.*
Meno	*Ans. Less.*
Più	*Ans. More.*
Poco	*Ans. A little.*

3. How is a more exact rate of speed indicated?

Ans. By a metronome mark.

4. How is the rate at which a metronome ticks regulated?

Ans. By sliding the weight into different positions on the oscillating rod.

5. What is meant by a metronome mark in which a half note is shown, followed by "=60"?

Ans. It means that the metronome is to be set at 60, and that the half note receives the time of one beat.

6. For what other purposes, aside from fixing the tempo, is the metronome valuable and useful?

Ans. As a means of acquiring a sense of steady rhythm, in playing, and in the practice of scales and arpeggios in varying rhythms, and at various speeds.

HARMONY

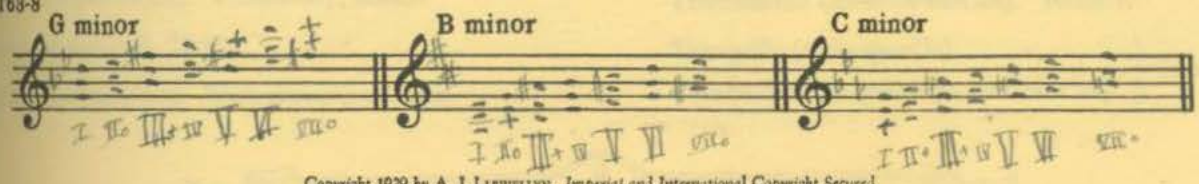
7. On which degrees of the minor scale are found

(*a*) concords?	*Ans. On I, IV, V and VI.*
(*b*) discords?	*Ans. On II, III and VII.*

8. Write the triads on all the degrees of the minor scales on G, B and C. Draw the proper signatures, place accidentals before the notes of the triads where required, and mark the triads with the proper numerals.

Ans.

T63-8



Marks Possible | Marks Obtained

HISTORY

9. What was the period of the Netherlands School?

5 ____ *Ans. The two centuries from 1425 to 1625.*

10. What did Josquin des Prés introduce into masses?

5 ____ *Ans. The melodies, and in some cases the words, of popular songs.*

11. Who was the last and greatest of the Netherlands masters?

5 ____ *Ans. Orlando di Lasso.*

12. What does his music show?

5 ____ *Ans. Equal mastery of contrapuntal science and the simpler styles.*

13. What did the Netherlands School accomplish?

6 ____ *Ans. It perfected polyphonic methods, instituted musical realism, and made form a means of expression emotion.*

14. Who were probably the originators of the Madrigal?

5 ____ *Ans. The Troubadours and the Minnesingers.*

15. Name two outstanding English madrigal writers?

5 ____ *Ans. John Wilbye and Orlando Gibbons.* [Or: *Morley, Dowland, Byrd, Pearsall, Farmer.*]

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100 ____ **Total.**

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Pupil's Address.....

Pupil's Class No......

Teacher's Name.....

Sherwood Music School Courses

PIANO

LESSON 64

GRADE—INTERMEDIATE B

Subjects of this Lesson: GENERAL THEORY - HARMONY - TECHNIC

GENERAL THEORY

Marks of Expression

(This subject is continued from Lesson 63, and is resumed in Lesson 66.)

TERMS RELATING TO BOTH TEMPO AND DYNAMICS

The following terms, in addition to indicating the general tempo, spirit or character desired in a composition, have some reference, at the same time, to the dynamics.

Agitato (*ah-gee-tah'toe*). Agitated, perturbed.

Affrettando (*ahf-fret-tahn'doe*). Hastening.

Affettuoso (*ahf-fet-oo-o'zo*). Affectionate.

Allargando (*ahl-lar-gahn'doe*). Broadening and slackening speed.

Animando (*ahn-ee-mahn'doe*). Becoming animated.

Appassionato (*ahp-pahss-ee-o-nah'toe*). Passionately

Bravura (*brav-oo'ra*). Brilliant execution.

Brioso (*bree-o'zo*). In a spirited manner.

Calando (*cahl-ahn'doe*). Dying away.

Capriccioso (*kah-pree-tshe-o'zo*). Capriciously.

Dolente (*doh-len'teh*). Sadly, sorrowfully.

Doloroso (*doh-loh-roh'zo*). Dolorously.

Energico (*en-air'zhee-ko*). Vigorously.

Fermente (*fee-er-ah-men'teh*). Vehemently, boldly.

Grandioso (*grahn-dee-o'zo*). Noble.

Incalzando (*in-kahl-tsahn'doe*). With growing warmth.

Lamentoso (*lah-men-to'zo*). Mournfully.

Languido (*lahn-gwee'doe*). Languid.

Largamente (*lar-gah-men'teh*). Broadly.

Leggiero (*led-gee-ay'ro*). Light.

Lentamente (*len-tah-men'teh*). Slowly.

Maestoso (*mah-es-toe'zo*). Majestic, stately.

Marziale (*mar-tse-ah'leh*). In a martial manner.

Morendo (*mor-en'doe*). Dying away.

Perdendo (*per-den'doe*). Dying away; losing time and power

Precipitato (*pray-tshee-pee-tah'toe*). Precipitately.

Risoluto (*ri-zo-loo'toe*). Resolutely.

Rubato (*roo-bah'toe*). Robbed. (In uneven time.)

Scherzando (*sker-tsahn'doe*). Frolicking.

Slentando (*slen-tahn'doe*). Slackening of the time.

Slargando (*slar-gahn'doe*). Broadening of the time.

Smorzando (*smor-tsahn'doe*). Dying away gradually.

Sostenuto (*sos-ten-oo'toe*). Sustained.

Stentando (*sten-tahn'doe*). Dragging heavily.

Stringendo (*streen-jen'doe*). Increasing in speed and intensity.

Teneramente (*ten-er-ah-men'teh*). Tenderly.

Tranquillo (*trahn-queel'lo*).
Tranquillamente (*trahn-queel-ah-men'teh*). } Tranquilly.

AUXILIARY TERMS

There are several words, like *a*, *con*, etc., which are used chiefly as auxiliaries to other words relating to musical expression. Some of these are given in the following list, with, in each case, some phrase or phrases illustrating the use of the auxiliary word.

A (*ah*)
Al (*ahl*). } To, at, by, in, with, towards, for.

A capriccio (*ah-kah-pree'tshe-o*). At the fancy of the player, in time and expression.

A piacere (*ah pee-ah-chay'reh*). At pleasure.

A poco più mosso (*ah po'co pee'oo moh'so*). With a little motion. Faster.

Al fine (*ahl fee'neh*). To the end.

Alla (*ahl-lah*)
All' (*ahl*). } In the manner of; to the.

Alla cappella (*ahl-lah cah-pell-ah*). In the church style (usually meaning unaccompanied.)

Con (*kon*).
Col (*kol*).
Colla.
Colle.
Collo. } With, with the.

Con animo (*kohn ahn'ee-moh*). With spirit.
(*For other words with* Con *see Lesson 66.*)

Colla voce (*koll'ah vo'cheh*). With the voice.

Senza (*sent'zah*). Without

Senza organo (*sent'zah or-gah'no*). Without the organ.

Sans (*Fr.*) Without.

Sans pedales (*Fr.*). Without pedals.

Come (*ko-meh*). As; like; how.

Come prima (*ko'meh pree'mah*). As at first.

Di (*dee*). Of.

Tempo di gavotte (*tem'po dee gah-vot'*). In the time of a gavotte.

Doppio (*dop'pee-o*). Double.

Doppio movimento (*dop'pee-o moh-vee-men'toe*). Twice as fast.

E (*aye*).
Ed (*ade*).
Et (*et*). } And.

Dim. e rit. (*dee-mee-noo-en'doe aye ree-tar-dahn'doe*). Becoming softer and slower.

Il (*eel*).
La (*lah*).
L' (*l'*). } The.

Il basso (*eel bahs'o*). The bass.

L'istesso tempo (*lis-tess'o tem'po*). The same tempo.

Il più (*eel pee'oo*). The most.

Il più forte possibile (*eel pee'oo for'teh pos-see'bee-leh*). The loudest possible.

Mezza (*met'zah*).
Mezzo (*met'zo.*) } Half, or medium.

A mezza voce (*ah met'zah vo'tcheh*). With half voice. Softly.

Ossia (*oss'yah*). Or else, otherwise.

Ossia più facile (*oss'yah pee'oo fah-see'-leh*). Or else easier.

Sempre (*sem'preh*). Always.

Sempre staccato (*sem'preh stah-kah'toe*). In a continuously detached manner.

Un (*oon*).
Una (*oo'nah*).
Uno (*oo'no*). } One, a.

Una corde (*oo'nah cor'deh*). One string (meaning soft pedal of the piano).

-issimo (*-ees-ee-mo*). Superlative ending.

Pianissimo (from piano). Extremely soft.

-ina (*ee-nah*).
-ino (*ee-no*).
-etto (*et-toe*). } Diminutive endings.

Sonatina (*sohn-ah-tee'nah*). A little sonata.

Larghetto (*lar-get'toe*). To a small degree, *largo* (very slow).

-mente (*-men-teh*). Ending changing an adjective to an adverb.

Largamente (from largo). Very broadly.
Lentamente (from lento). Very slowly.

HARMONY

Triads in Minor

(*This subject is continued from Lesson 63, and is resumed in Lesson 65.*)

In your exercises in minor keys, you will frequently find accidentals placed over or under bass notes.

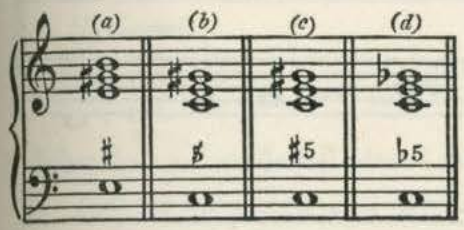
An accidental (♯, ♭, etc.) over or under a bass note, means that the third above that note is to be raised or lowered.

At (*a*), Illustration 1, the third above E is raised to G♯. This is the dominant triad in A minor, and its third is the seventh of the scale which, in minor, always requires an accidental raising sign.

A number with a stroke through it indicates the raising of that degree a half step. Thus, ♮5, as in Illustration 1 at (*b*), signifies that the fifth above the bass note is to be raised; if natural, it is to be sharped; if flat, it is to be made natural.

A sharp before the figure would also indicate its raising, and a flat its lowering, a half step. These are shown at (*c*) and (*d*) in Illustration 1.

Illustration 1



V-VI PROGRESSION

Between the sixth and seventh degrees of the (harmonic) minor scale, there are three half steps, or an augmented second. In A minor, this interval occurs between F and G♯.

As the skip of an augmented second must be avoided in four-part writing (see Lesson 47, HARMONY), care should be taken in connecting the triad on V with the triad on VI, and vice versa. We cannot employ parallel motion, as that would give us consecutive octaves and fifths. (See Illustration 2.)

Illustration 2

Faulty Connection of V and VI

If we make all the upper voices move in contrary motion with the bass, we shall have one voice moving an augmented second. In Illustration 3, the alto moves an augmented second, from G♯ to F.

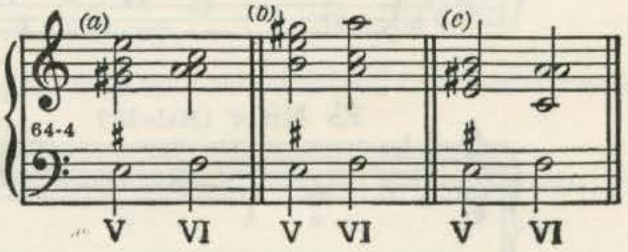
Illustration 3

Faulty Connection of V and VI

To avoid the faulty progression of an augmented second, in connecting V and VI, let the third of V (which is always the leading-tone of the scale) progress upward, and double the third of VI. (See Illustration 4.)

Illustration 4

Correct Connection of V and VI



At (*a*) and (*c*), Illustration 4, the third of the VI chord is doubled at the unison; at (*b*), it is doubled at the octave.

TECHNIC

Scale Fingerings

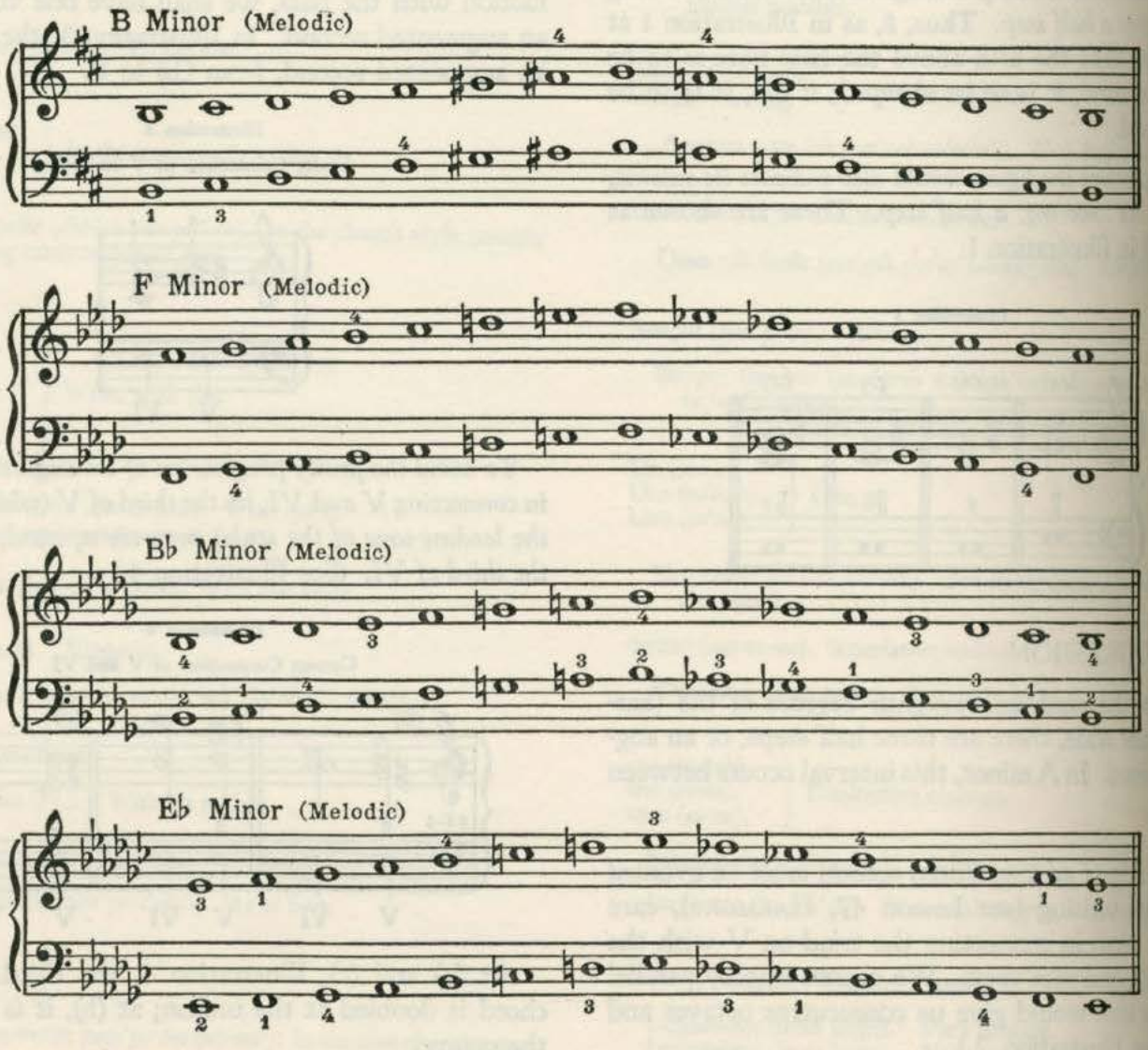
(This subject is continued from Lesson 61, and is resumed in Lesson 65.)

B, F, B♭ AND E♭ MINOR SCALES (MELODIC)

The melodic minors of B, F and E♭, are fingered in the same way as the corresponding harmonic minors. (See Lesson 41, TECHNIC.) The scale of B♭, melodic minor, has no G♭ in ascending, but does have it in descending. This causes the left hand fingering to be changed in the ascending form only, as the fourth finger comes on G♭ when that note is present (descending) and when it is not present (ascending), the fourth finger comes on D♭. (See Illustration 5.)

Illustration 5

Fingerings of the B, F, B♭ and E♭ Minor Scales (Melodic)



Test on Lesson 64

GENERAL THEORY

1. Give the meaning of the following terms, relating to both tempo and dynamics:

(a) Agitato — *Ans. Agitated, perturbed.*
(b) Allargando — *Ans. Broadening and slackening speed.*
(c) Capriccioso — *Ans. Capriciously.*
(d) Dolente — *Ans. Sadly, sorrowfully.*
(e) Energico — *Ans. Vigorously.*
(f) Leggiero — *Ans. Light.*
(g) Maestoso — *Ans. Majestic, stately.*
(h) Rubato — *Ans. Robbed (in uneven time).*
(i) Sostenuto — *Ans. Sustained.*
(j) Tranquillo — *Ans. Tranquilly.*

2. Give the meaning of the following auxiliary terms:

(a) Al — *Ans. To.*
(b) Con — *Ans. With.*
(c) Senza — *Ans. Without.*
(d) Di — *Ans. Of.*
(e) Ed — *Ans. And.*
(f) La — *Ans. The.*
(g) Mezzo — *Ans. Half, or medium.*
(h) Sempre — *Ans. Always.*
(i) Una — *Ans. One.*
(j) -issimo — *Ans. Superlative ending.*

HARMONY

3. What does an accidental placed over or under a bass note indicate?

Ans. That the third above that note is to be raised or lowered.

4. What does a number with a stroke through it indicate?

Ans. The raising of that degree a half step.

5. What does a sharp or a flat before a number indicate?

Ans. That the corresponding note is to be raised or lowered a half step.

6. Why cannot parallel motion be employed in connecting the triad on V with the triad on VI, or vice versa?

Ans. Because that would give consecutive octaves and fifths.

7. What faulty progression results if we make all the upper voices move in contrary motion with the bass?

Ans. One voice moves an augmented second.

8. How may this faulty progression be avoided?

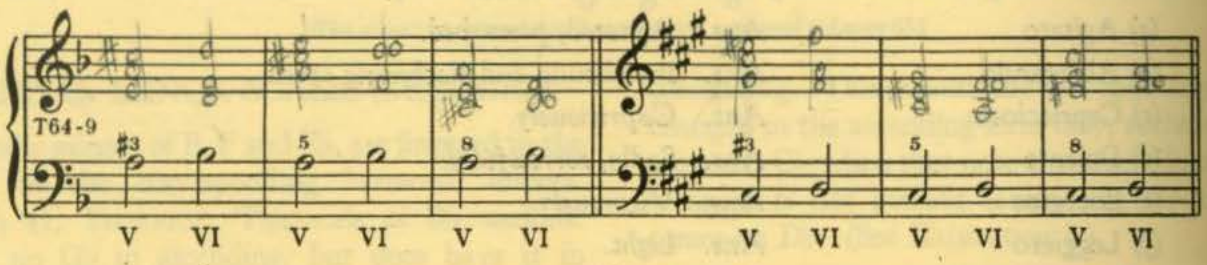
Ans. Let the third of V (which is always the leading tone of the scale) progress upward, and double the third of VI.

Marks Possible | Marks Obtained

HARMONY—*Continued*

9. Write out, in the keys of D minor and F♯ minor, the progression of V to VI in three positions with the third, fifth and octave of V, respectively, in the soprano.

20 ____ *Ans.*



TECHNIC

10. What three minor scales, taught in this Lesson, have the same fingering in both the melodic and the harmonic forms?

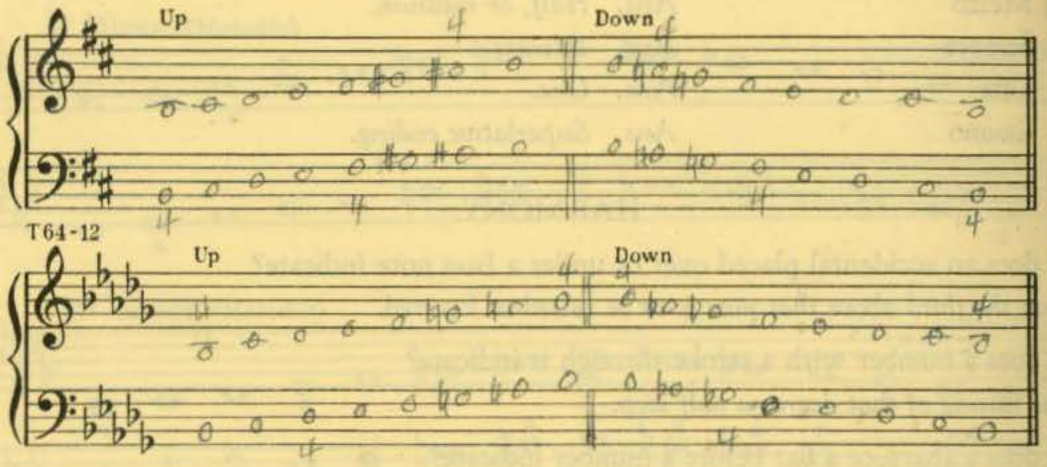
6 ____ *Ans. B, F and E♭.*

11. Why is there a change of fingering in the ascending and descending melodic form of the B♭ minor scale?

7 ____ *Ans. Because this scale has no G♭ in ascending, but has it in descending.*

12. Write the minor scales, melodic form, of B and B♭. Mark the placement of the fourth finger, both hands.

10 ____ *Ans.*



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*Teacher's Name*_____

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PIANO

LESSON 65

GRADE—INTERMEDIATE B

Subjects of this Lesson: HARMONY - FORM AND ANALYSIS - TECHNIC

HARMONY

Triads in Minor

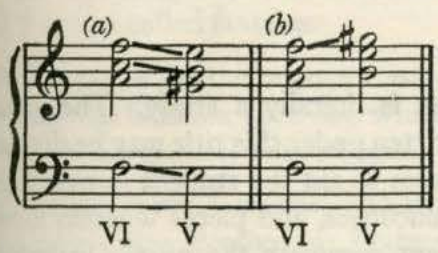
(This subject is continued from Lesson 64, and is resumed in Lesson 66.)

VI-V PROGRESSION

The same care that was exercised in progressing from V to VI in a minor key must be taken when we make the reverse progression, from VI to V. If we employ parallel motion, we shall have the prohibited consecutives shown in Illustration 1 at (*a*); and if all the upper voices move in contrary motion to the bass, one voice will have the prohibited augmented second progression, as at (*b*) in the soprano.

Illustration 1

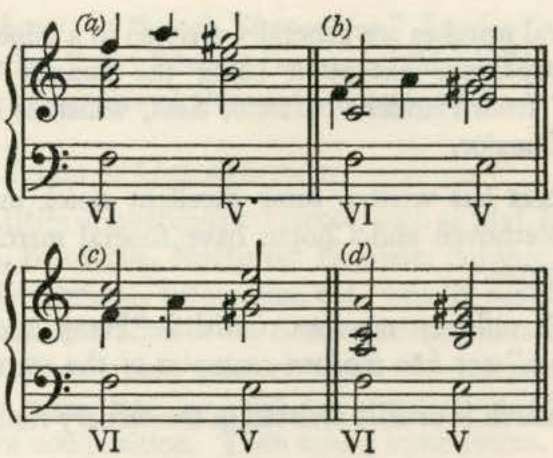
Faulty Progressions for VI-V



To progress correctly from VI to V when the root of VI is doubled, we may move one voice and double the third of the VI chord before proceeding to the V chord. It will then readily progress downward to the third of the V triad, as in the three examples at (*a*), (*b*), and (*c*) of Illustration 2. Or we can avoid dividing the beat into two parts by doubling the third of VI in the first place, as at (*d*).

Illustration 2

Correct Progressions for VI-V



At (*a*), Illustration 2, the third is doubled at the octave; at (*b*) and (*c*), it is doubled at the unison. At (*d*) it is doubled at the octave when the chord first occurs, instead of on the half beat.

FORM AND ANALYSIS

Instrumental Pieces of One Movement

(This subject is continued from Lesson 58, and is resumed in Lesson 78.)

MISCELLANEOUS PIECES

Dances were described in Lessons 54 and 58, FORM AND ANALYSIS. Some of the pieces of one movement which are not dances will be discussed in this Lesson.

THE MARCH

In ancient times it was the custom of armies to sing as they marched to battle. Instruments were also used to arouse enthusiasm and stimulate the courage of the warriors. Like most instrumental forms, the March was developed from vocal music.

The earliest example of the march in regular rhythmical phrasing is said to be the Welsh tune "The March of the Men of Harlech." This melody, which first appeared in print in 1794, seems to have originated during the siege of Harlech Castle, in 1468.

Out of the war songs of Germany, developed during the Thirty Years War, grew the military march.

The modern march is now usually written in four-four measure and in a major key.

Funeral marches are generally written in a minor key, one conspicuous exception being the famous "Dead March" from Handel's oratorio, *Saul*, which is in the key of C major.

Schubert has written some excellent quick marches while Beethoven and Chopin have funeral marches in their sonatas.

Elgar's military marches, entitled "Pomp and Circumstance" are fine modern examples of the march.

The march is usually written in the ternary form.

THE PRELUDE

(*See also* Overture, *Lesson* 78, FORM AND ANALYSIS.)

The word Prelude is derived from two Latin words, *prae*, meaning before, and *ludere*, meaning to play. Occasionally, the word Praeambulum was used.

The composition played at the beginning of a church service is called a Prelude. Sometimes it is called a Voluntary, although this latter term is disappearing from general use.

A prelude may be a composition designed to display technical skill, like the etude. It has several different forms and uses. It may be either a simple or an elaborate composition.

In Bach's *Forty-Eight Preludes and Fugues*, the preludes are often of a highly contrapuntal nature; and in his organ preludes, the form of the prelude is akin to that of the modern rondo. Exceptionally fine is Bach's Prelude in E-flat, associated with the fugue known as "The St. Anne Fugue."

Mendelssohn's *Six Preludes and Fugues* for piano, Op. 35, are excellent examples of pieces designed to display technical skill. Chopin's "Preludes" are complete in themselves.

In Bach's partitas, the introductory movements, which are really preludes, are called variously: Praeludium, Sinfonia, Overture, Praeambulum, Toccata, etc.

Other synonymous terms are Introit and Introduction, the latter term being used, for instance, to describe the first movement (after the overture) of Mozart's opera *The Magic Flute*.

THE ETUDE

An Etude is literally a study. The great quantity of music written under this title may be divided into two classes—pieces to aid the student in overcoming special technical difficulties, and pieces wherein musical feeling and sentiment dominate the purely technical purpose involved.

Whether an etude be a purely mechanical exercise or a characteristic composition, it is generally evolved from a single phrase or musical idea, either harmonic or melodic in character, this single phrase or idea being subjected to a varied treatment.

Clementi's *Gradus ad Parnassum*, Cramer's Etudes, and Moscheles' Etudes, Op. 70, are excellent examples of the classical etude; while the etudes of Chopin, Liszt, Schumann, Rubinstein and Brahms are representative of the more modern schools.

Almost any form may be used for the etude, the two and three-part primary forms being common.

The Scherzo

Scherzo is an Italian word, meaning jest.

In J. S. Bach's partitas we find a scherzo preceded by burlesca and fantasia.

Beethoven replaced the minuet of the symphony with the scherzo. He gave it its light and airy character, and established its use. The scherzo in Beethoven's Ninth Symphony must always stand without a rival as an example of the true orchestral scherzo.

Mendelssohn particularly excelled in the writing of scherzos. Chopin's scherzos are somewhat moody and whimsical in character, as were Schumann's.

The scherzo is usually in triple measure, and its general character vivacious and jolly.

The Fantasia

The Fantasia seems to have been a direct descendant of the madrigal, a secular polyphonic part-song for from four to eight voices. (See Lesson 79, Form and Analysis.) The madrigal was originally accompanied by instruments which played the same parts as the voices, continuing and repeating them, after the voices had finished, and this was called fantasia.

Among Bach's works for the organ are some splendid fantasias, notably the G minor Fantasia, which serves as an introduction to the great G minor Fugue.

Bach's sons wrote many fantasias; Mozart produced some fine examples; also Beethoven; Brahms calls his Op. 116 (a set of short piano pieces) by the collective name of Fantasia.

Moscheles' "Fantasia on Irish Airs" is a fine example of the concert fantasia.

The modern fantasias of Liszt, Thalberg and others are mixed compositions made up of various themes.

As the name implies, the fantasia is very free and indefinite in form.

The Song Without Words

Songs Without Words are pieces in one movement, generally short, and of song-like character.

Mendelssohn originated this style of composition, in 1831. To only a few of his *Songs Without Words* did the composer himself give titles.

Beethoven's Bagatelles, Op. 33, Nos. 3 and 6; and Op. 119, No. 4 are really Songs Without Words; as are also Field's Nocturnes.

The primary forms prevail in these pieces.

The Rhapsody

A Rhapsody is a composition of irregular form made up of various airs woven together fancifully. The melodies or themes used are often operatic airs or folk-songs.

Liszt's fifteen Hungarian Rhapsodies are free fantasias on Hungarian folk-songs.

Brahms' Two Rhapsodies, for piano, Op. 79, are abrupt, impassioned compositions, but of very solid structure. His Rhapsodie in C, Op. 53, for contralto, male chorus and orchestra, is a setting of a portion of a poem by Goethe.

Mackenzie's "Scotch Rhapsodies," Stanford's "Irish Rhapsodies," and Edward German's "Welsh Rhapsody" are later examples of this style of composition.

Other Pieces of One Movement

The titles of instrumental pieces, such as Idyl, Reverie, Ballade, Barcarolle, Nocturne, Esquisse, Eclogue, Dithyramb, Impromptu, Intermezzo, etc., usually suggest only the general character of the compositions, and not special forms. A two-part primary form, for instance, or a ternary form, may be used for a variety of different styles of composition. Then again, some pieces, expressive of mood and fantasy, are to a great extent devoid of any regular form.

Compositions frequently have their tempo marks used as titles, such as Largo, Adagio, Andante, Allegro Vivace, etc., indicating merely the general character of the composition.

TECHNIC

Sight-Reading

(This subject is continued from Lesson 25.)

The rapid and reliable reading of music at sight is not dependent merely upon the understanding and quick perception of the mechanical signs of notation. The apprehension of the meaning, or sense, of a passage, is of still greater importance.

Advanced sight-reading implies the ability to grasp intelligently *all* the various features of a musical passage and reproduce on the instrument every indication on the printed page, including the expression marks, as well as just the notes. You should, therefore, train your eye to grasp the entire content of the passage you play at sight, ahead of actually playing it.

Very advanced sight-reading requires the ability to mentally grasp groups of notes and rhythmic passages, and the tonality of scale passages and arpeggios, or broken chords. This ability you will acquire, as you make more progress in all phases of your music study.

The pieces you select for sight-reading, as you advance, should, of course, increase in difficulty, and you should play them right through from beginning to end, without stopping to correct errors. Such pieces should always be simpler than those you are studying for technic and interpretation.

The reading of four-hand music with the teacher, or with another student who plays more advanced music than you play, is very excellent practice in sight-reading. In a difficult passage, counting aloud helps to maintain the rhythm. Where this assistance is needed in passages of considerable length, the use of the metronome is recommended.

Scale Fingerings

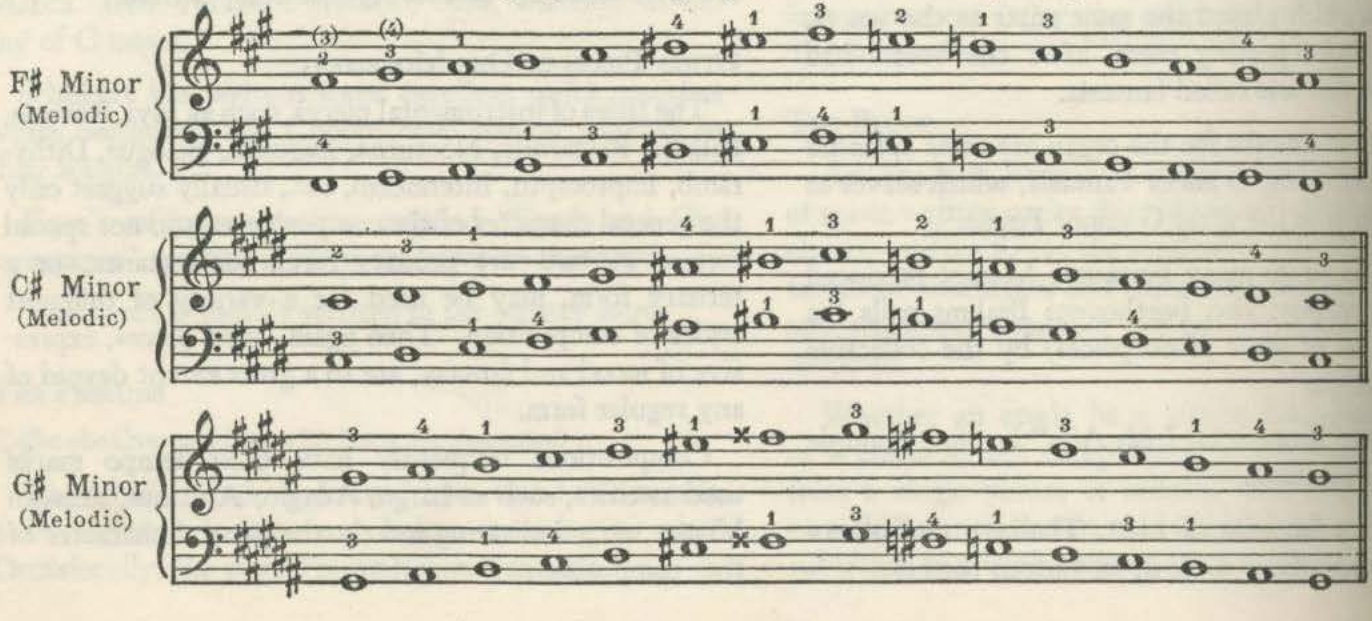
(This subject is continued from Lesson 64, and is resumed in Lesson 73.)

F♯, C♯ AND G♯ MINOR SCALES (MELODIC)

The melodic minors of F♯ and C♯, as mentioned in Lesson 45, TECHNIC, have a special fingering for the right hand. This is because of the presence, in ascending, of black keys which take the fourth finger, and because of their absence, in descending. For the same reason, G♯ minor has a special left hand fingering, in descending, but is the same as the harmonic minor (with fourth finger on C♯), in ascending. (See Illustration 3.)

Illustration 3

Fingerings of the F♯, C♯ and G♯ Minor Scales (Melodic)



Test on Lesson 65

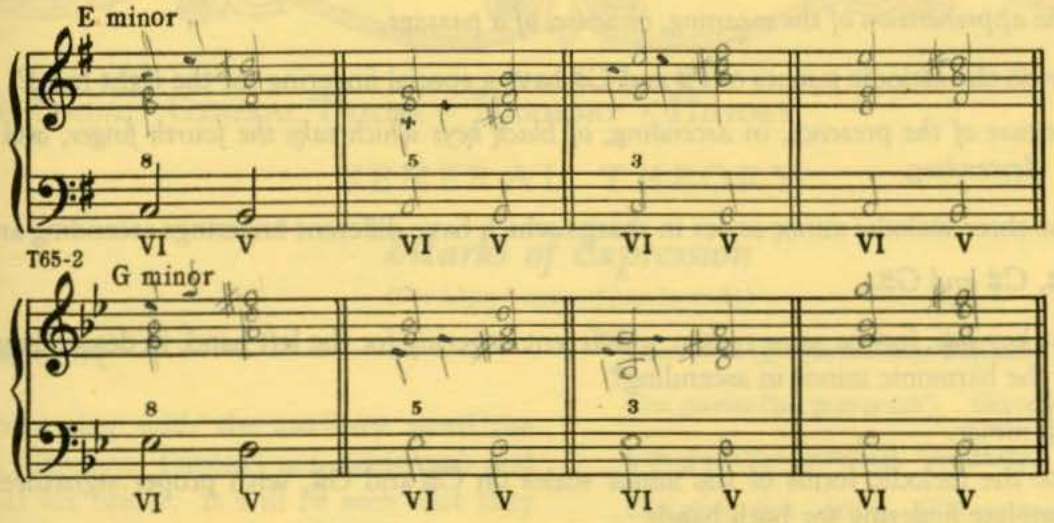
HARMONY

1. Explain both ways of avoiding faulty progression in connecting the triad on VI with the triad on V, in the minor scale.

Ans. *We may move one voice and double the third of the VI chord, before proceeding to the V chord, or we can avoid dividing the beat into two parts by doubling the third of VI in the first place.*

2. Write out the progression of VI to V in the three positions dividing the beat, and one position with the third of VI doubled, in the minor keys of E and G.

Ans.



FORM AND ANALYSIS

3. What is said to be the earliest example of the march?

Ans. *The Welsh tune, "The March of the Men of Harlech."*

4. How is the modern March usually written with regard to

(*a*) measure? *Ans.* *Four-four.* (*b*) key? *Ans.* *Major.* (*c*) form? *Ans.* *Ternary.*

5. Into what two classes may the Etude be divided?

Ans. *Pieces to aid the student in overcoming special technical difficulties, and pieces wherein musical feeling and sentiment dominate the purely technical purposes involved.*

6. Name three composers who wrote excellent examples of the classical etude.

Ans. *Clementi, Cramer and Moscheles.*

7. Name five composers whose etudes are representative of the more modern schools.

Ans. *Chopin, Liszt, Schumann, Rubinstein, Brahms.*

8. What instrumental piece of one movement was given the name of the Italian word meaning jest?

Ans. *The Scherzo.*

9. What does the name, Fantasia, imply?

Ans. *That the piece is very free and indefinite in form.*

Marks Possible | Marks Obtained

FORM AND ANALYSIS—*Continued*

10. Who originated the style of composition known as "The Song Without Words?"

4 ____ *Ans. Mendelssohn.*

11. What is a Rhapsody?

4 ____ *Ans. A composition of irregular form, made up of various airs woven together fancifully.*

TECHNIC

12. In reading music at sight, what is of greater importance than merely the understanding and quick perception of the mechanical signs of notation?

6 ____ *Ans. The apprehension of the meaning, or sense, of a passage.*

13. Why do the melodic minors of F♯ and C♯ have a special fingering for the right hand?

7 ____ *Ans. Because of the presence, in ascending, of black keys which take the fourth finger, and their absence, in descending.*

14. Name three melodic minor scales in sharps which have different fingerings ascending and descending.

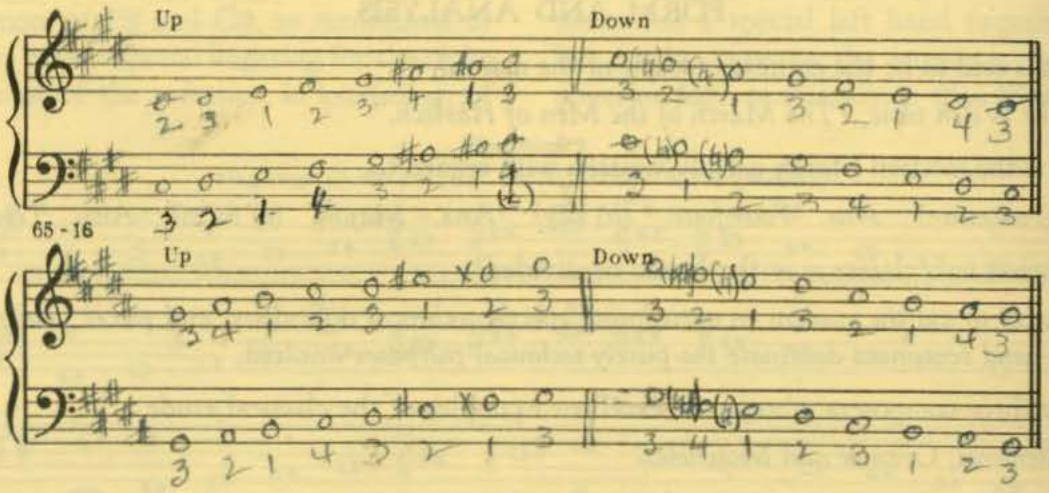
6 ____ *Ans. F♯, C♯ and G♯.*

15. What key has, for the same reason, a different fingering for the left hand, in descending, but is the same as the harmonic minor in ascending?

6 ____ *Ans. G♯ minor.*

16. Write the melodic forms of the minor scales on C♯ and G♯, with proper signatures, and show the complete fingering for both hands.

10 ____ *Ans.*



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PIANO

LESSON 66

GRADE—INTERMEDIATE B

Subjects of this Lesson: GENERAL THEORY · HARMONY · HISTORY

GENERAL THEORY

Marks of Expression

(This subject is continued from Lesson 64.)

TERMS WITH CON

The terms beginning with the auxiliary word *con* (see Lesson 64, GENERAL THEORY) are numerous, and we give a partial list below. It will be seen that they may have reference to tempo, mood, or general character.

Con amore (*kon ah-mo'reh*). Tenderly.

Con animo (*kon ahn'ee-mo*). With animation.

Con bravura (*kon brah-voo'rah*). Boldly.

Con brio (*kon bree'o*). With spirit.

Con calma (*kon kahl'mah*). With calmness.

Con calore (*kon kah-loh'reh*). With warmth.

Con carita (*kon kah-ree'tah*). With tenderness.

Con celerita (*kon tshay-leh-ree'tah*). Rapidly.

Con devozione (*kon dee-vohtz-ee-oh'neh*). With devotion.

Con dolcezza (*kon dohl-tchet'za*). Sweetly.

Con dolore (*kon doh-loh'reh*). With grief.

Con energico (*kon en-er'jee-ko*). With energy.

Con espressione (*kon es-press-ee-oh'neh*). With expression.

Con forza (*kon for'tzah*). With force.

Con fuoco (*kon foo-oh'ko*). With fire.

Con furore (*kon foo-roh'reh*). Furiously.

Con gravita (*kon grav-ee-tah'*). Gravely.

Con grazia (*kon grah'tsia*). Gracefully.

Con giusto (*kon joos'toe*). With exactness.

Con impeto (*kon im'pet-o*). With impetuosity.

Con impetuosita (*kon im-pay-too-oh-zee-tah'*). With impetuosity.

Con leggierezza (*kon led-gee-ah-ret'sah*). Delicately.

Con misterio (*kon mees-tay'ree-o*). With mystery.

Con molto espressione (*kon moll'toe ess-press-ee-oh'neh.*) With much expression.

Con molto sentimento (*kon moll'toe sen-tee-men'toe*). With much sentiment.

Con moto (*kon moh'toe*). Lively.

Con più moto (*kon pee'oo moh'toe*). With increasing liveliness.

Con strepito (*kon strep'ee-toe*). Boisterously.

Con spirito (*kon spee'ree-toe*). With animation.

Con tutta la forza (*kon too'tah lah for'tzah*). With all the strength.

SUMMARY

You have learned from the Lessons on Marks of Expression, that tempi may be very slow, slow, moderate,

rapid, very fast; that throughout a composition there may be a hurrying and a slackening of movement, and that these changes may be coupled with increase or decrease in the power of tone.

You have also learned that quantity and quality of tone may be varied in a great number of ways, and that the style or manner of playing may be gentle, forceful, mournful, gay, fiery, delicate, heavy, vigorous, capricious, emphatic. All of these varieties, indeed practically every possible mood, may be indicated by Marks of Expression and so incorporated in the interpretation of compositions.

Below is a selection from the terms given in this and previous Lessons, in classified arrangement.

Words referring solely to tempo, such as

largo
lento
adagio
andante
allegro
presto
ritardando
ritenuto
moderato
accelerando
tempo giusto
vivace

Many of these may be used superlatively or diminutively, as, for instance, *largo* becomes *larghissimo* and *larghetto*, respectively.

Words referring solely to dynamics:

pianissimo
piano
mezzo piano
crescendo
mezzo forte
forte
fortissimo
diminuendo
rinforzando
rinforzato
forzato
forzando
sforzando
sforzato
martellato

Words qualifying terms of either tempo or dynamics

più
poco a poco
molto
non troppo
assai
meno
quasi
sempre

Terms relating to both tempo and dynamics:

animando
morendo
perdendo
incalzando
calando
smorzando
slargando
largamente
stringendo

Terms referring to either tempo or dynamics, as coupled with qualifying words:

largo assai
più allegro
molto allegro
molto vivace
meno vivo
non troppo allegro
non troppo presto
quasi un fantasia
vivace ma non troppo

Words and phrases relating to the mood and general character of the music:

con amore
con energico
con animo
con calore
con devozione
con dolore
con fuoco
capriccioso
grandioso
tranquillo
scherzando
maestoso
dolente
dolce
con misterio

Combinations with the word, tempo:

tempo di gavotte
tempo di bolero
tempo moderato
tempo rubato

HARMONY

Triads in Minor

(This subject is continued from Lesson 65.)

II°-V PROGRESSIONS

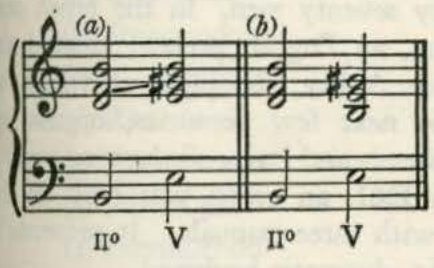
In Lesson 51, HARMONY, you were told that contrary motion was generally preferable when connecting the chords II and V.

When making this connection in minor keys, contrary motion is always necessary. Were we to hold the common tone, we should have the progression of an augmented second in one of the voices, as shown in Illustration 1, from F to G♯.

Leading the upper three voices in contrary motion to the bass, as at (*b*), is the correct progression of II° to V.

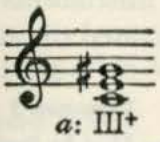
Illustration 1

Faulty and Correct Progressions for II°-V



THE AUGMENTED TRIAD, III+

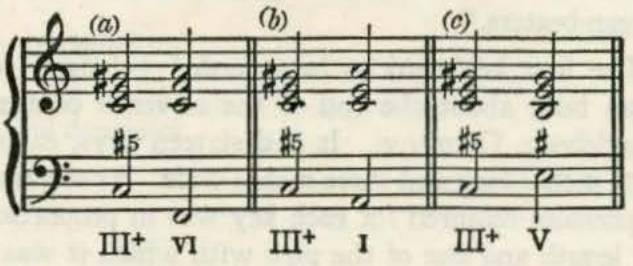
The augmented triad on the mediant



must be carefully resolved. The augmented fifth has a natural tendency to progress upwards, to the third of the VI triad, as at (*a*), Illustration 2, or to the fundamental of the tonic triad I, as at (*b*), or it may remain, and become the third of the V triad, as at (*c*). This is less good, as the augmented fifth demands *progression.*

Illustration 2

Resolution of the Augmented Triad



The Inversions of Triads are taken up in Lesson 69, HARMONY.

HISTORY

The Organ

In the early days of music, instrumental music was more developed than vocal music, partly because instruments were lacking. The organ was the first instrument to acquire a distinctly instrumental style. Perhaps the idea of a wind instrument was first suggested by the wind blowing across the open ends of broken reeds. In course of time, the discovery was made that reeds or pipes of different lengths produced sounds of different pitch, and that the longer the pipe, the deeper or lower the pitch.

Then a number of reeds or pipes of different lengths were joined together, so arranged as to produce a succession of sounds forming some kind of scale, the players blowing into the pipes to produce the sound. This combination of pipes was known in ancient Greece as the Syrinx, or Pan's Pipes.

Sir John Stainer, a noted English authority on the organ, describes the Syrinx as follows:

"It was formed of seven, eight, or nine hollow reeds bound together by wax, and cut in graduated lengths, so as to produce a musical scale. The lower ends of the reeds were closed, and the upper ends open and level, so that the mouth of the player could easily pass from one pipe to another."

This primitive method of playing the Syrinx in ancient times gave way to an improvement in the shape of a wind-box, into which the bases or lower ends of the pipes were inserted, and which was furnished with a single mouth-piece.

Hand-bellows, to perform the duty of furnishing air to the wind-box were, perhaps, the next addition. These hand-bellows, which appeared in one or more pairs, were eventually replaced by bellows trodden by the feet of the blowers, thus utilizing their entire weight.

In the very early organs (those blown with the mouth), the holes in the pipes were closed by the fingers when the pipes were not required for use. Later each pipe was equipped with a Slider, which was a strip of wood through which a hole had been bored. The slider moved in and out at the base of the pipe, allowing the air to

enter when the perforation corresponded with the aperture of the pipe. It became necessary to devise some easier and quicker method of managing these sliders, and, on the theory that a blow or stroke is easier than a pull, keys were invented. The name "key" was adopted because it unlocked the sound within the pipe.

The keys were at first very large, being from three to five inches in width, and several feet long. They were struck by the fists of the players who were called "organ-beaters."

The first keyboard to be recorded belonged to an organ built about the end of the eleventh century at Magdeburg, Germany. It had sixteen keys, each one forty inches long and three inches wide. As the amount of pressure required for each key was in proportion to the length and size of the pipe with which it was connected, operation was necessarily very slow and laborious.

Up to this time, organ playing could only be *forte*, but now a means was devised to change this condition. Three keyboards (or claviers, as they were then called) were made, one to be used for all the loud pipes, the other two communicating with or controlling pipes softer in quality.

The Draw-Stops were the next development. These enabled the player to shut off, or draw on at will, various sets of pipes. We may say at this point, that the word Stop is used in two senses, (1) for the handles or draw-knobs which are placed near the player, usually at the right and left of the keyboard; and (2) for the whole set of pipes which each one controls. When we say an organ has twenty stops, we mean twenty sets of pipes, which of course, are controlled by the draw-knobs.

The invention of the Pedals was an important improvement. In 1418, the pedals were given a set of independent pedal pipes; previous to that they had merely assisted on the manual stops, by means of couplers.

SOME EARLY ORGANS

The exact period at which the organ was first used for religious purposes is not positively known. According to a Spanish bishop, who lived 450 A.D., it was in common use in the churches in Spain at that time.

In England and France, the organ made its appearance in the churches in the eighth century. The first organ introduced into Germany (in 811 A.D.) was modeled after the one located at Compiegne, France. An organ built for Winchester Cathedral, England, in the tenth century, had three sets of playing slides, this being prior to the invention of the keyboard. The bellows were operated by seventy men. In the tenth century, also, St. Dunstan, an English prelate, erected an organ at Malmesbury Abbey, the pipes of which were brass. During the next few centuries, organs appeared in Poland, Bohemia and Italy, all showing various improvements. In 1361, an organ was built in Halberstadt, Germany, with three manuals. It presents the earliest example of a chromatic keyboard.

The fifteenth century witnessed many improvements in the organ, and at the close of the eighteenth century there were excellent instruments in all those countries of Europe which cultivated the art of music.

Illustration 3

Organ Used by Beethoven

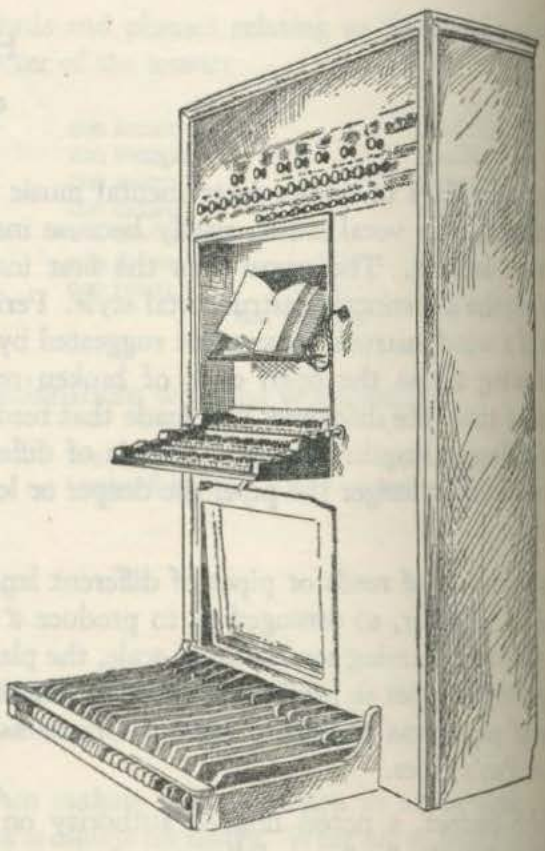


Illustration 3 shows an early organ of special interest as it is the one on which Beethoven practiced, in Bonn, when a boy ten or eleven years of age.

Test on Lesson 66

GENERAL THEORY

1. Classify the following terms, stating whether they refer solely to tempo, dynamics, either tempo or dynamics, or both tempo and dynamics.

(a) Crescendo — *Ans. Dynamics.*
(b) Stringendo — *Ans. Both tempo and dynamics.*
(c) Non troppo — *Ans. Either tempo or dynamics.*
(d) Ritardando — *Ans. Tempo.*
(e) Accelerando — *Ans. Tempo.*
(f) Poco a poco — *Ans. Either tempo or dynamics.*
(g) Diminuendo — *Ans. Dynamics.*
(h) Morendo — *Ans. Both tempo and dynamics.*

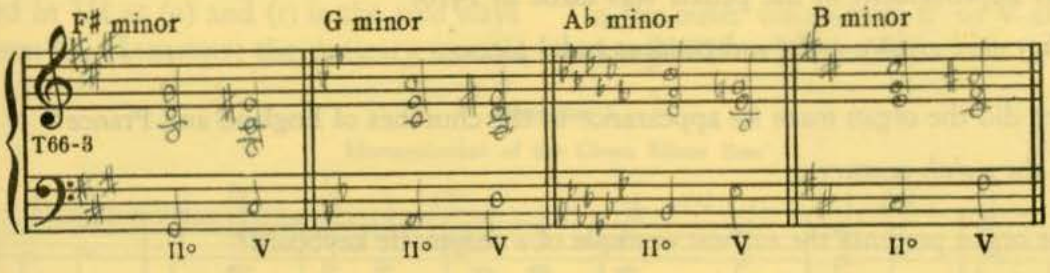
HARMONY

2. In connecting II° to V in minor keys, what motion is always necessary?

Ans. Contrary motion.

3. Write the correct progression for II° to V in the minor keys of F♯, G, A♭ and B. Add proper signatures.

Ans.

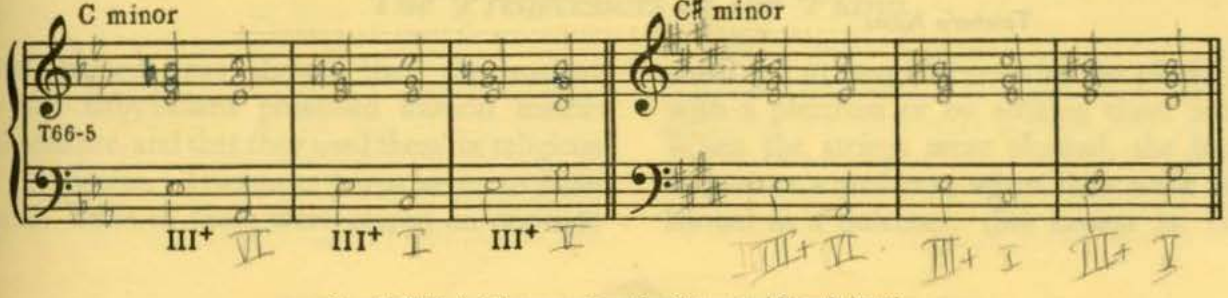


4. What three resolutions may be given the augmented fifth in the triad on the mediant?

Ans. It may go to the third of the VI triad, or to the fundamental of the tonic triad, or it may remain and become the third of the V triad.

5. Show these three resolutions in each of the minor keys, C and C♯. Indicate the different progressions by marking the chords used. Add key signatures.

Ans.



Marks Possible | Marks Obtained

HISTORY

6. What was the first musical instrument to acquire a strictly instrumental style?

5 ____ *Ans. The organ.*

7. What name was given to the earliest combination of pipes known in ancient Greece?

5 ____ *Ans. The Syrinx, or Pan's Pipes.*

8. What improvement in the method of playing succeeded that employed in the Syrinx?

5 ____ *Ans. The wind-box, into which the bases or lower ends of the pipes were inserted, and which was furnished with a single mouth-piece.*

9. What was a later addition?

4 ____ *Ans. Hand-bellows to furnish air to the wind-box.*

10. What organ, built about the end of the eleventh century, had the first keyboard of record?

4 ____ *Ans. The organ at Magdeburg, Germany.*

11. Explain the two senses in which the word Stop is used.

6 ____ *Ans.* (1) *For the handles or draw-knobs which are placed near the player, usually at the right and left of the keyboard,*

(2) *For the whole set of pipes which each one controls.*

12. What improvement in the pedals was made in 1418?

4 ____ *Ans. They were given a set of independent pedal pipes.*

13. When did the organ make its appearance in the churches of England and France?

4 ____ *Ans. In the eighth century.*

14. What organ presents the earliest example of a chromatic keyboard?

5 ____ *Ans. One built in 1361, in Halberstadt, Germany, having three manuals.*

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100 ____ **Total.**

Pupil's Name.....

Pupil's Address.....

Pupil's Class No......

Teacher's Name.....

Sherwood Music School Courses

PIANO

LESSON 67

GRADE—INTERMEDIATE B

Subjects of this Lesson: HARMONY - HISTORY - TECHNIC

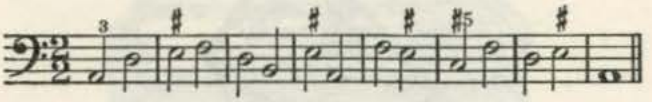
HARMONY

Harmonizing a Bass in Minor

We shall now take a minor bass and harmonize it in four parts. (See Illustrations 1 and 2.)

Illustration 1

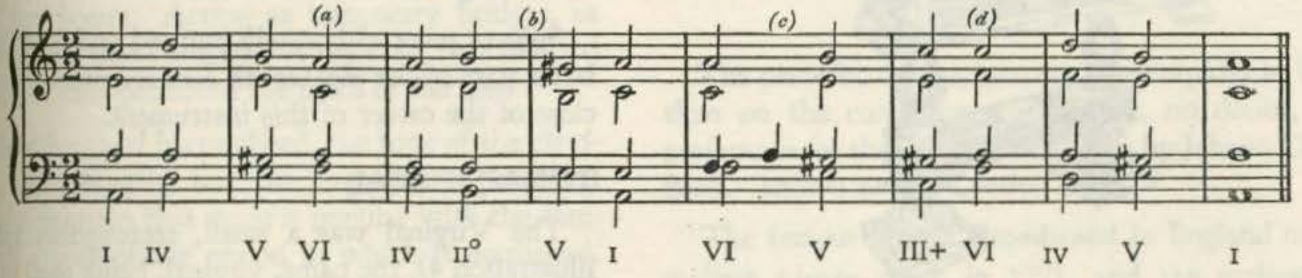
A Given Minor Bass to be Harmonized



Study the harmonization in Illustration 2, and note the doubled third in VI at (*a*) and (*c*) in the two ways described in Lesson 65, HARMONY; the contrary motion in the outer voices from II° to V at (*b*); and the resolution of III+ to VI at (*d*).

Illustration 2

Harmonization of the Given Minor Bass



HISTORY

The Predecessors of the Piano

Historical research has shown that the ancient Assyrians and Babylonians possessed musical instruments in abundance, and that they used them for religious and civic ceremonies. Triangular harps seem to have been popular. Some of these were played on one side only, and in two ways—either by plucking the strings with a plectrum or by striking them with a hammer. When the strings were plucked, the instrument was known as a psaltery; when they were struck, it was known as a dulcimer. (See Lesson 51, HISTORY.) We

may say that the psaltery (with the strings plucked) was the direct ancestor of the harpsichord, spinet and virginal. The principle of the dulcimer (with the strings struck) was employed in the clavichord and is found in the modern pianoforte.

THE HARPSICHORD

The Harpsichord was an instrument in which the strings were set in vibration by points of quill or hard leather elevated on wooden uprights, known as jacks; when the keys were depressed by the fingers, the plectra plucked the strings, and thus set them in vibration.

The harpsichord was made in several shapes. The harpsichord proper, known also by the names, Clavi-

Illustration 3
Harpsichord

cembalo, Clavecin and Flügel, was of trapeze form, like the psaltery, from which it was derived. The upright harpsichord was called the Clavicytherium.

The oldest harpsichord, as far as is known, is to be found in a collection in the South Kensington Museum, in London. It is a Roman Clavicembalo, dated in Roman numerals MDXXI (1521). It has one keyboard, two unison strings to each note, boxwood natural keys, and a compass of nearly four octaves.

The Ruckers family, of Antwerp (1579-1651), achieved great reputation as harpsichord makers. Instruments with several keyboards were made, and stops were added to make gradations in tone possible. These instruments were often expensively decorated, as in the example seen in Illustration 3, and frequently had two rows of keys. In 1901, harpsichords of early Italian make, having three keyboards, were discovered.

Although the harpsichord was very limited in power of expression, its possible volume of sound gained for it a prominent place in the orchestra. In 1600, it figured in the very small orchestra used for Peri's *Eurydice*, the first publicly performed opera. For over a century after this, the leader of the orchestra played upon a harpsichord, and for nearly two hundred years it appeared in all orchestral scores, until finally discarded by Gluck.

THE SPINET

The Spinet was a small harpsichord, with one string to each note, the strings being set in vibration by means of plectra. It was sometimes trapeze shaped like the harpsichord and sometimes rectangular. (See Virginal below.)

It is a generally accepted fact that the name Spinet was derived from Spinetti, a Venetian, who invented the oblong form of the instrument.

Spinets were elaborately painted and inscribed. The latter part of the eighteenth century practically saw the close of the career of this instrument.

THE VIRGINAL

The Virginal was a small, rectangular, spinet (see Illustration 4), the name, virginal, being used in England because it was the fashionable instrument for young girls. Queen Elizabeth was a very capable performer upon the virginal, as was also Mary, Queen of Scots.

Among famous composers for the spinet or virginal, we find the names of Dr. John Bull, William Byrd and Orlando Gibbons, the two last-named having been mentioned as madrigal writers in Lesson 63, HISTORY. The first published music for the virginal was a collection of compositions by these three composers in a book called *Parthenia*, also referred to in Lesson 63, HISTORY.

This instrument was very popular in spite of its weak ne. It was remarked by Pepys, an eminent writer,

Illustration 4

Virginal

t when the Londoners were trying to escape from the t fire in 1606, "Hardly one lighter, or boat, in three, t had goods of a house in, but had also a pair of ginals in it."

HE CLAVICHORD

The word Clavichord comes from two Greek words ning, respectively, key and string.

The instrument was developed partially from the dcimer. Its strings were set in vibration by means of dge-shaped pieces of brass called tangents, which re made to strike against the strings from below by ans of key levers. Acting as temporary bridges, as ell as hammers, these tangents at the same time divided e string and thus produced the pitch of the tone.

Like the spinet and harpsichord, the tone of the clavi-hord lacked strength, but the instrument possessed wers of expression that made it popular with the com-sers and artists of the period in which it flourished. was a favorite of Handel, and was the constant com-nion of Bach.

Clavichords were sometimes equipped with pedals. e of this type, located in modern times, bears the ker's name-plate, "Johann David Gerstenberg, 1760."

HE EARLY PIANO

The search for an "action" or mechanism capable of ducing gradation in tone from hammer-struck strings ntinued until about 1710, when **Cristofori**, an Italian (1655-1731), produced what was called a "Clavicembalo col piano e forte;" in other words, an instrument capable of both soft and loud effects, this long title being later abbreviated to merely "pianoforte."

There are in existence today two Cristofori pianofortes, one being in the Metropolitan Museum in New York. This specimen (see Illustration 5) resembles in shape a small grand piano, but it is without pedals, which, by the way, first appeared in the pianoforte manufactured by **Zumpe**, a German, in 1783. Other inventors who made improvements of importance are **Marius**, a Frenchman, and **Schröter**, a Bohemian.

Illustration 5

Cristofori Pianoforte

The pianoforte came into use more rapidly in England than on the continent, partly due, no doubt, to the preference for the instrument shown by Johann Christian Bach—known as the London Bach.

The famous firm of **Broadwood** in England made the earliest square piano in 1771, and the earliest grand piano in 1781.

On the continent, **Gottfried, Silbermann** and **Sebastian Erard** were prominent makers of the piano, the latter (born in Strassburg in 1752), bringing the instrument to a high state of perfection. Since his time, various further improvements have been added, and the piano, today, stands as an apparently complete instrument.

The construction of the modern piano is more fully described in Lesson 111, History.

TECHNIC

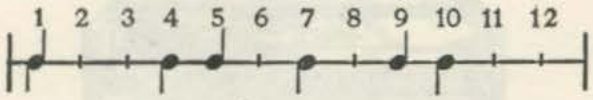
Playing Combined Rhythms

(Polyrhythm)

(This subject is continued from Lesson 62.)

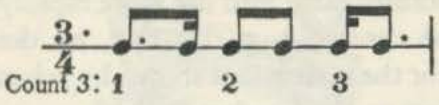
We have already studied the combined rhythms of two notes against three (see Lesson 41, TECHNIC), and three notes against two (see Lesson 62, TECHNIC). Among many other possible combinations, those of fours and threes are quite frequently met with.

Following the procedure described in Lesson 41, divide the whole time-period (represented by a line) into twelve equal parts, and place the notes of the respective groups so as to give them their proper proportion of the divisions—three to each note of the four-group and four to each note of the three-group. By so doing, the exact mathematical relation of the combined groups will be seen.

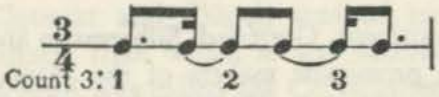


FOUR NOTES AGAINST THREE

For the practical purpose of playing four notes against three, the memorizing of the following rhythmic division of a three-four measure will solve the problem.



After playing (or tapping) this rhythm of three beats a number of times on one note, repeat it with ties added, as follows:



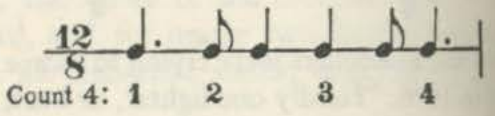
The result is the striking of *four equal notes* at the marks, ×, thus:

One hand may play the three counted beats; and the other, the peculiar rhythm, with ties, that makes four.

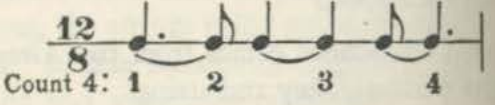
THREE NOTES AGAINST FOUR

By a similar process, namely, by adopting a certain rhythm in twelve-eight measure, and then adding ties, we can produce the combination of three notes against four.

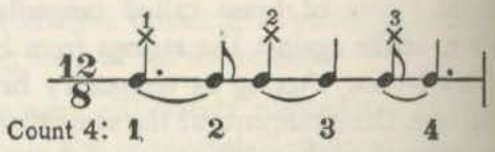
Let us take this rhythm:



and after repeating it a number of times, on one note, or tapping it on a table, add ties, thus:



This will produce *three equal notes* in the time of the original four beats, at the marks, ×, below:



As before, one hand may play with the four regular counts, the other playing the syncopated rhythm that gives three; and we have *three equal notes played against four equal notes.*

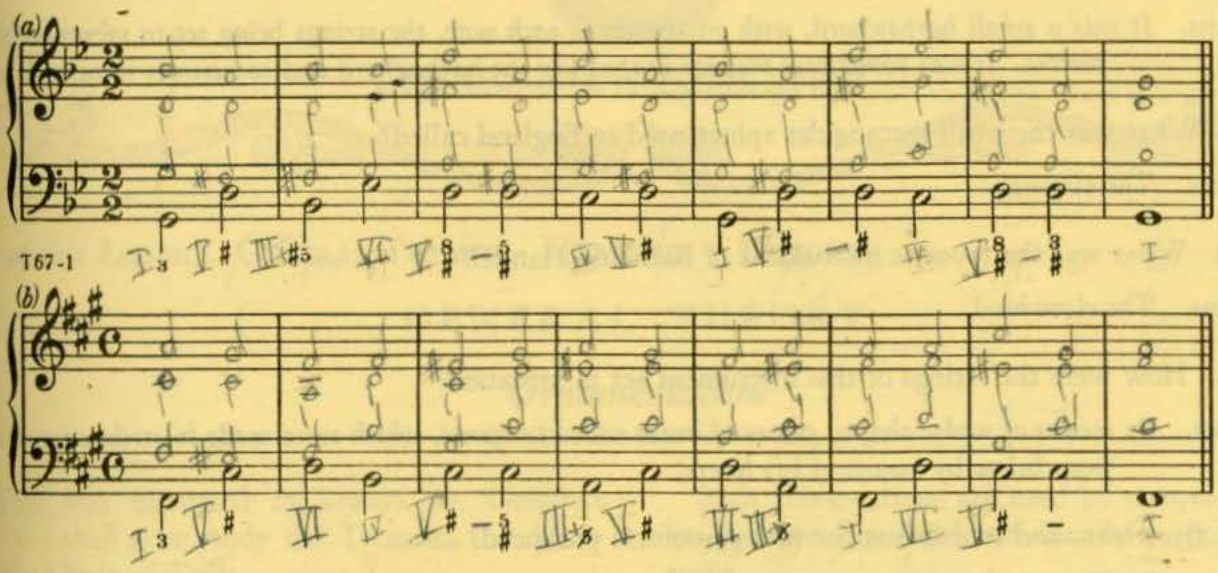
The exercises given in the Exercise division of this Course for gaining a sense of combined rhythms are based upon these rhythmic divisions. In actual practice, however, it must be the acquired sense which enables the player to reproduce a passage musically. It would be impossible to obtain a satisfactory result by mathematical calculations in each individual case. The exercises should give the mental concept of the combination, and release the usual coordinated action of the hands. Then, in performing such a passage, this mental concept will be an automatic guide.

Test on Lesson 67

HARMONY

1. Harmonize the following minor basses in four parts, open position. Indicate the chords by use of the proper roman numerals.

.... *Ans.*



HISTORY

2. What ancient peoples possessed musical instruments in abundance and used them for religious and civic ceremonies?

.... *Ans. The Assyrians and Babylonians.*

3. What was their triangular harp called

(*a*) when the strings were plucked? *Ans. A psaltery.*

(*b*) when they were struck? *Ans. A dulcimer.*

4. What later instruments were derived from the psaltery?

.... *Ans. The harpsichord, spinet and virginal.*

5. What instruments employed the principle of the dulcimer?

.... *Ans. The clavichord and the pianoforte.*

6. How were the strings in the harpsichord set in vibration?

.... *Ans. By points of quill or hard leather elevated on wooden uprights, known as jacks*

Marks Possible | Marks Obtained

HISTORY—*Continued*

7. What connection did the harpsichord have with the orchestra?

4 ____ *Ans. The leader of the orchestra played upon a harpsichord and for nearly two hundred years it appeared in all orchestral scores, until finally discarded by Gluck.*

8. Give a brief description of the spinet.

5 ____ *Ans. It was a small harpsichord, with one string to each note, the strings being set in vibration by means of plectra. It was sometimes trapeze shaped like the harpsichord and sometimes rectangular.*

9. What was the small rectangular spinet used in England called?

4 ____ *Ans. The virginal.*

10. What was the favorite instrument of Bach and Handel?

4 ____ *Ans. The clavichord.*

11. How were the strings of this instrument set in vibration?

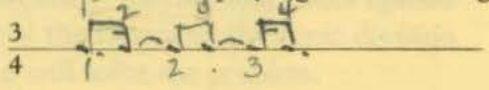
5 ____ *Ans. By means of wedge-shaped pieces of brass called tangents, which were made to strike against the strings from below by means of key levers.*

12 ——— 5. By whom, and when, was the first pianoforte produced?

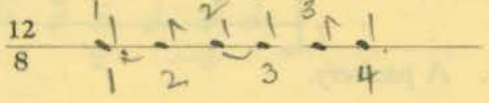
5 ____ *Ans. By Cristofori, an Italian, in 1710.*

TECHNIC

13. Write the rhythm for playing four notes against three.

7 ____ *Ans.* 

14. Write the rhythm for playing three notes against four.

7 ____ *Ans.* 

100 ____ **Total.**

Pupil's Name.....

Pupil's Address.....

Pupil's Class No......

Teacher's Name.....

Sherwood Music School Courses

PIANO

LESSON 68

GRADE—INTERMEDIATE B

Subjects of this Lesson: GENERAL THEORY - HARMONY - HISTORY

GENERAL THEORY

Ornamentation

(This subject is continued from Lesson 62.)

The Trill was discussed in Lesson 49, GENERAL THEORY. We shall now study the Tremolo, the Afterpoint and the Chain of Trills.

THE TREMOLO

The Tremolo was commonly employed in playing upon the clavichord, but it cannot be executed in the same way upon the modern piano. On the clavichord it was produced by giving to the key a certain trembling pressure, which produced a kind of pulsation of the sound.

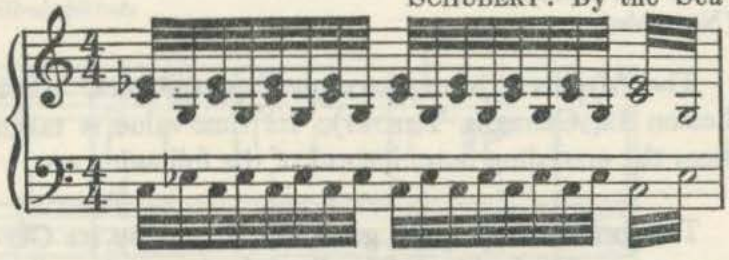
The Tremolo, as it is understood by pianists today, is a rapid alternation of one part of a divided chord with another part (one of the parts usually consisting of a single tone), thus sustaining and intensifying the chord sound. A good example of this use of the tremolo is found in the accompaniment of Schubert's song "By the Sea." (See Illustration 1.)

The group in the second part of the measure, consisting of half notes with thirty-second note stems is an abbreviation. The half note indicates the time value of the whole group, and the two parts of the group are to be equally alternated in thirty-second notes. The group, therefore, indicates an exact repetition of the first part of the measure.

Such abbreviations are used by composers and copyists to save time, and occasionally in printing to save space.

Illustration 1

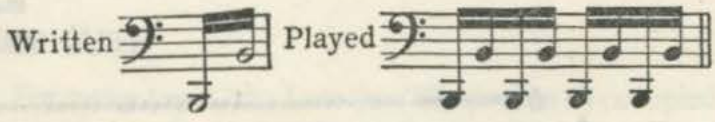
SCHUBERT: By the Sea



A very common use of the tremolo, is that applied to an octave, especially in the bass, as shown in Illustration 2.

Illustration 2

Tremolo on Bass Octave

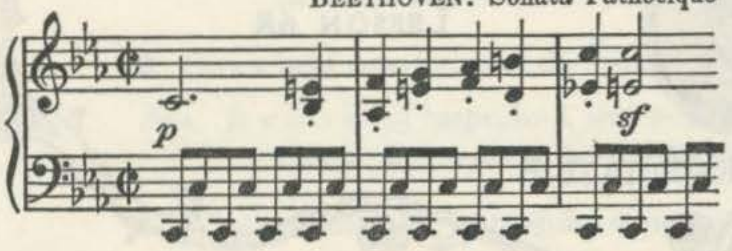


The tremolo is usually found in transcriptions of orchestral music, where an effort is made to reproduce the effect of the sustained tones of the instruments. A good instance of its use in original piano music is in Beethoven's *Sonata Pathétique*. (See Illustration 3.)

Illustration 3

Octave Tremolo, in Piano Composition

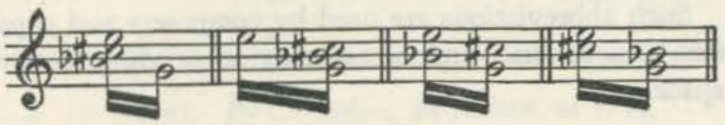
BEETHOVEN: Sonata Pathetique



In piano arrangements of operatic or other orchestral music, the tremolo of the higher registers is quite common, and the chords are divided in different ways. (See Illustration 4.)

Illustration 4

Different Divisions of Chords for Tremolo



THE AFTER-BEAT
(*Nachschlag*)

The After-beat is an unaccented appoggiatura. (See Lesson 32, GENERAL THEORY). Its time-value is taken from the preceding note, instead of the following one.

This ornament is quite generally known by its German name, Nachschlag. The English, however, call it After-beat, or After-note, and the early French writers used an ornament in vocal music, identical with the Nachschlag, calling it "Accent."

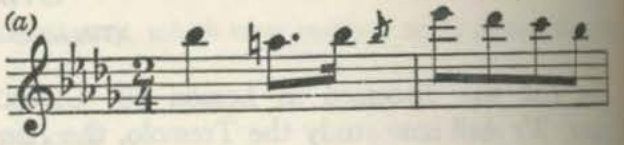
Modern composers usually write after-beats in smaller notes, independent of the time. The notation, therefore, does not show whether they take their time from the note they *follow* or the note they *precede*, and some confusion has resulted.

The question must be decided by the rhythm and phrasing of the composition, and sometimes by the way the note is printed. In Illustration 5 (*a*) it will be seen that the small note is placed in the measure from which it takes its time, and not close to the following note, like an acciaccatura. Illustration 5 gives examples of its use by Schumann and Chopin.

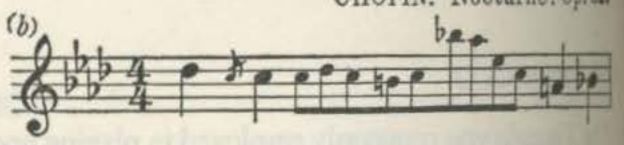
Illustration 5

Employment of the After-beat

SCHUMANN: Warum?



CHOPIN: Nocturne. Op. 32.



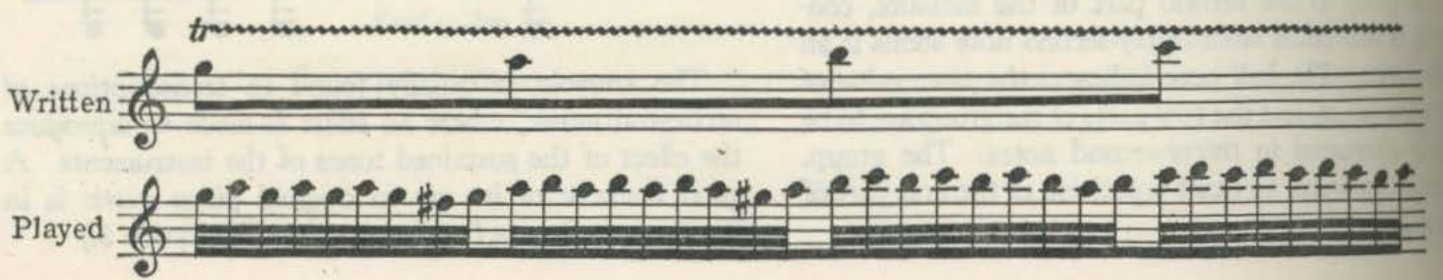
The effect desired in this illustration is clear—the small note takes its very brief time value from the preceding note.

THE CHAIN OF TRILLS

A Chain of Trills is a series of successive trills moving up or down the scale. (See Illustration 6.) The turn at the end of each may or may not be used.

Illustration 6

Chain of Trills



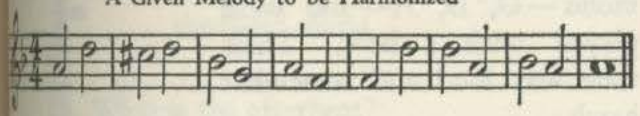
HARMONY

Harmonizing a Melody in Minor

Our next work will be to harmonize a soprano melody a minor key. (See Illustration 7.) We shall use open sition, and employ all the triads except VII°.

Illustration 7

A Given Melody to be Harmonized



Care must be exercised in using the augmented triad the III degree (III+), both as to its introduction and olution. (See Lesson 66, Harmony.)

It is possible to use this triad at any place where one a tones occurs in the melody, provided that the tone s not progress in a way that would prevent the proper olution. Hence, it is *possible* to use it in six places the melody of Illustration 7. (We may regard it as ossible for the first and last tones.)

At (*a*) Illustration 8, we have the progression V-VI, with the third in the VI chord doubled at the octave. At (*b*), we find the augmented triad.

Observe that the augmented fifth (C♯ above F) is approached and left by conjunct motion; that is, by degrees.

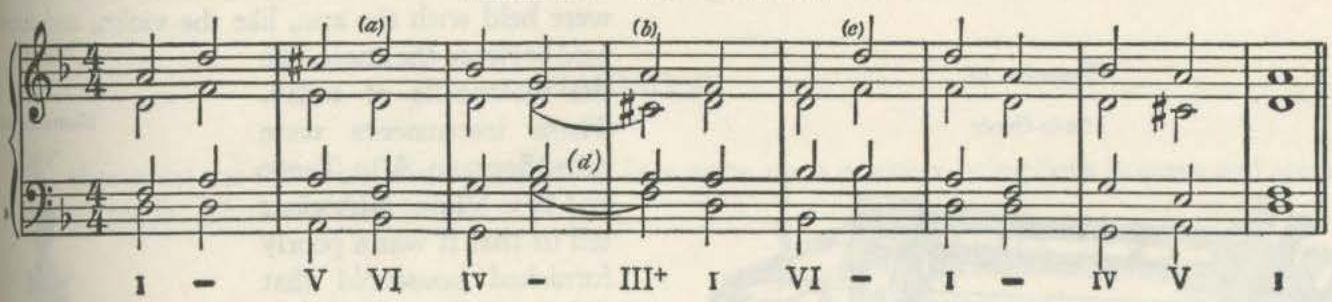
At (*c*) the bass moves up an octave to lend variety to the part.

At (*d*) we find a perfect fifth progressing into an augmented fifth. This is allowed, as is also the reverse; that is, an augmented fifth to a perfect fifth.

The use of III+ in only one of the six possible places is sufficient for good harmonic effect. It shows, also, that any harmonization of a given melody is always only illustrative. Others can be made, perhaps equally as good. The further possibilities in the use of III+ only represent further possibilities with regard to any of the chords.

Illustration 8

Harmonization of the Given Melody



HISTORY

The Predecessors of the Violin

E TROMBA MARINA

The Tromba Marina (Marine Trumpet) was the plest and probably the earliest of all bowed instruents. It was a kind of one-stringed 'cello, standing t six feet high. It was played entirely in harnics, by lightly touching, or stopping, the string, d thus dividing it into segments of different lengths. e Lesson 59, General Theory.)

THE LUTE

For many years, the Lute (see Illustration 9) occupied the most important position among instruments. From the fourteenth to the seventeenth centuries, it was very popular throughout Europe. Until displaced by the violin, it was in use as an orchestral instrument.

The lute differed from instruments of the violin family, however, in having its strings plucked by the

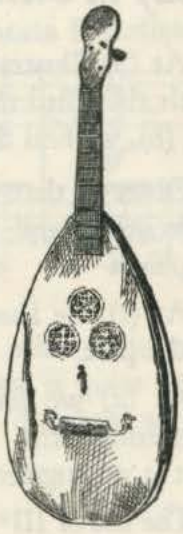
fingers, instead of being set in motion by a bow.

There were many elaborate forms of the lute. Letters or figures were placed on the fingerboard to indicate the proper place for the fingers in order to secure the correct pitch. This method of notation was called Tablature.

Other stringed instruments which preceded the violin, besides the Tromba Marina, already mentioned, were the Hurdy-Gurdy, the Rebec, and the Viol.

Illustration 9

Lute

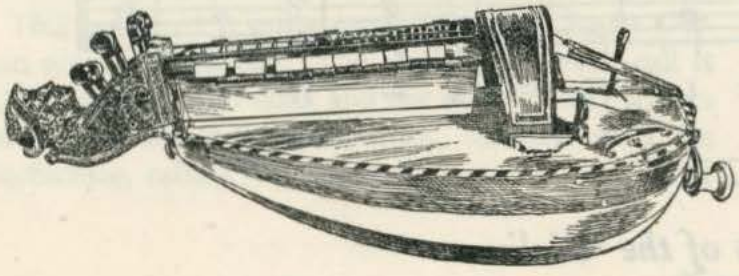


THE HURDY-GURDY

In the Hurdy-Gurdy (see Illustration 10) four strings were stretched over a resonant body. Two of the strings were tuned in unison, and were stopped by an arrangement of keys, manipulated by the players' left hand. The other two strings were tuned as tonic and dominant, and gave a droning sound, like that of a bagpipe, when a rosined wooden wheel, turned by the right hand, set all the strings in vibration. The instrument is used in Massenet's opera, *The Juggler of Notre Dame.*

Illustration 10

Hurdy-Gurdy



THE REBEC

The Rebec (see Illustration 11), which was of oriental origin, consisted of three heavy gut strings stretched over a wooden frame, the top and bottom of which were covered with skin, like a drum. These strings were tuned like the lower strings of the modern violin—G, D, A—and were played with a bow. Their tone was loud and somewhat harsh.

The rebec was used to accompany singing, and was played in unison with the voice. This practice later led to the introduction of rebecs of different pitch.

Illustration 11

Rebec

THE VIOL

The Viol (see Illustration 12) had from four to seven strings, stretched over a resonant body. Some viols were held with the arm, like the violin, and some were held between the knees, like the violoncello of today. These instruments were called Soprano, Alto, Tenor and Bass Viols. Historians tell us that it was a poorly furnished household that did not own a set of four viols, or "chest of viols," as it was termed. Friends gathered in the long winter evenings and sang, each voice being supported by a corresponding viol.

From the viol family comes our violin direct, the shape, as well as the size, being modified. The double bass of today still retains the old viol shape.

Illustration 12

Viol

Test on Lesson 68

GENERAL THEORY

1. How was the tremolo produced on the clavichord?

Ans. *By giving to the key a certain trembling pressure, which produced a kind of pulsation of the sound.*

2. What is the tremolo, as it is understood by pianists today?

Ans. *A rapid alternation of one part of a divided chord with another part, thus sustaining and intensifying the chord sound.*

3. What is the afterbeat?

Ans. *An unaccented appoggiatura.*

4. From which note is its time-value taken?

Ans. *From the preceding note.*

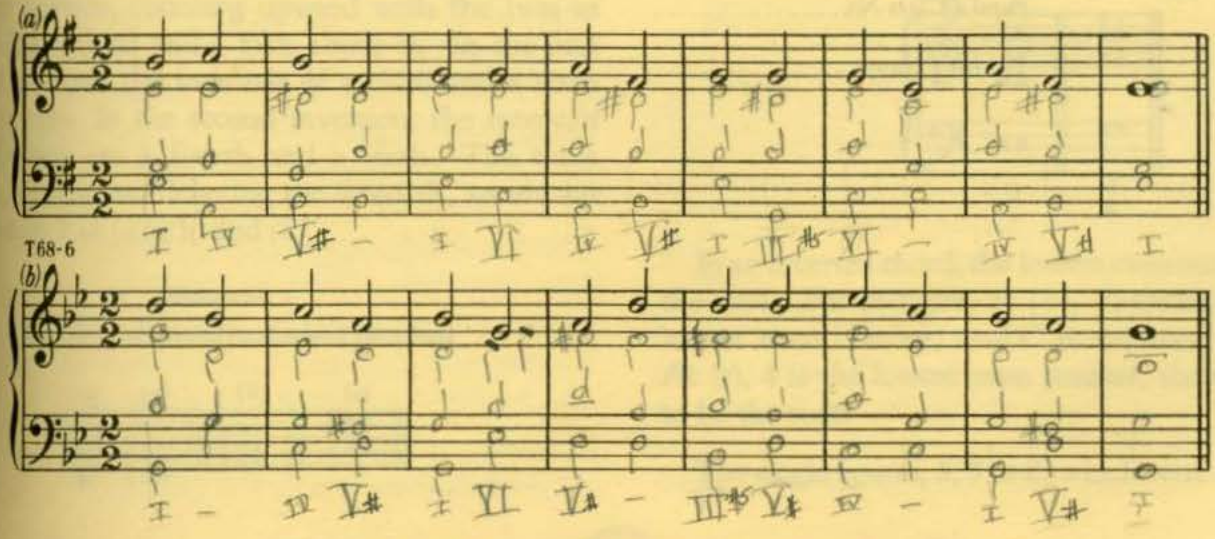
5. What is a chain of trills?

Ans. *A series of successive trills moving up or down the scale.*

HARMONY

6. Harmonize the following minor melodies in four parts, open position, using both primary and secondary triads. Mark the chords used.

Ans.



T68-6

Marks Possible | Marks Obtained

HISTORY

7. Name the five instruments referred to in this Lesson as being predecessors of the violin.

5 ____ *Ans. The tromba marina, the lute, the hurdy-gurdy, the rebec and the viol.*

8. How was the tromba marina played?

5 ____ *Ans. Entirely in harmonics, by lightly touching, or stopping, the string and thus dividing it into segments of different lengths.*

9. In what way did the lute differ from instruments of the violin family?

5 ____ *Ans. In having its strings plucked by the fingers, instead of being set in motion by a bow.*

10. How were the four strings of the hurdy-gurdy tuned?

5 ____ *Ans. Two of the strings were tuned in unison, and the other two were tuned as tonic and dominant.*

11. How were the three strings of the rebec tuned and played?

5 ____ *Ans. They were tuned like the lower strings of the modern violin, G, D, A, and were played with a bow.*

12. How many strings had the viol?

5 ____ *Ans. From four to seven.*

13. What names were given the various kinds of viols?

5 ____ *Ans. They were called soprano, alto, tenor and bass viols.*

14. What instrument of today still retains the old viol shape?

5 ____ *Ans. The double bass.*

---

100 ____ **Total.**

Pupil's Name.....

Pupil's Address.....

Pupil's Class No......

Teacher's Name.....

Sherwood Music School Courses

PIANO

LESSON 69

GRADE—INTERMEDIATE B

bjects of this Lesson: HARMONY - HISTORY - TECHNIC

HARMONY

Inversion of Triads

(This subject is resumed in Lesson 70.)

Every triad has three positions, the fundamental posi- and two inversions. **When the fundamental is in bass, the triad is in the root, or fundamental, position.** is the only position we have used up to the present When **the third of the triad is in the bass, it is the first inversion. When the fifth is in the bass, it is the second inversion.**

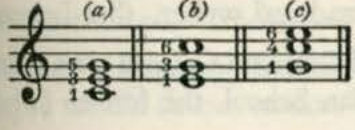
URED BASS

A Figured Bass (also called Thoroughbass) is a bass er (or over) which there are arabic numerals, indicat- the chords, and inversions of the same, that are to used.

In root position, counting upward with the bass as we find a third and a fifth above it. In the first rsion we have the intervals of a third and a sixth e the bass. In the second inversion, the intervals e the bass are a fourth and a sixth. The three tions, with figures denoting the intervals, are shown Illustration 1 at *(a)*, *(b)* and *(c)*.

Illustration 1

Triad in Fundamental Position and Inversions

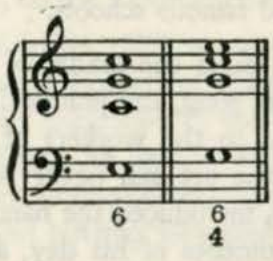


The root position is sometimes called a five-three chord. The first inversion is called a six-three chord, or a chord of the sixth, or sometimes a six chord; and the second inversion is called a six-four chord. These figures, used with the bass note alone, indicate the chord that is being used, and constitute the figured bass.

The chord of the sixth is indicated by a 6 or a $\frac{6}{3}$ under (or over) the bass note; the six-four chord is indicated by the figures, $\frac{6}{4}$. (See Illustration 2.)

Illustration 2

Six-Three Chord and Six-Four Chord



In an inverted chord, the lowest even number is always the root. For instance, at *(b)*, Illustration 1, 6 is the lowest even number, and C is the root of the chord. At (c), 4 is the lowest even number, showing C, again, to be the root.

The single figures, 3, 5 or 8, which were used in earlier

exercises to indicate the melody note, will now only occasionally be so used, perhaps for the opening chord.

The numerals of the figured bass are generally arranged with the highest uppermost; but this does not necessarily indicate the relative positions of the notes of the chord.

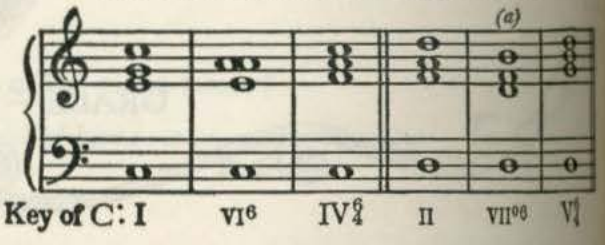
In a fundamental position, or in a first inversion (chord of the sixth), it is usual to double the root: in the second inversion (six-four chord) the fifth is best to double.

Although the distribution of the chord tones among the upper voices is unrestricted, and does not affect the naming of the inversion in any way, the rule against doubling the third of a major triad (see Lesson 41, HARMONY) is especially to be observed when the triad is in its first inversion. The major third is then in the bass, and should not be also in an upper voice.

In Illustration 3, we take a single bass note, and treat it as, first, the root, then the third, and then the fifth of a triad. This shows plainly the different intervals possible over a given bass note. We carry it out on the first two degrees of the scale of C.

Illustration 3

Root Positions, and First and Second Inversions



The third of the chord at *(a)* is doubled. B, although the root, may not be doubled on account of its being the leading-tone.

We have not used this leading-tone triad before. Now that we may use inversions, both this triad and II° in the minor key will be often available. Diminished triads are seldom good in their root positions, but are good in their first inversions.

HISTORY

The Development of Polyphony

(This subject is continued from Lesson 63.)

THE ITALIAN SCHOOL

In your study of the work of the great Netherlands School (see Lesson 63, HISTORY), you learned that various composers of this school carried their ideas, as missionaries, to Rome, Naples, Munich and Madrid. In those cities they formed famous schools.

Italy is often called the cradle of music. It is pre-eminently a land of song, and practically every branch of music is indebted to the workers of that sunny land. Her services to the art can never be estimated. The Italian, **Cristofori,** introduced the hammer principle into the various instruments of his day, and settled for all time the trend of piano construction; a company of Florentine noblemen, reviving study of the Greek drama, evolved the first opera (1595); **Galilei,** father of the great astronomer, Galileo, composed the first cantata; the great families of **Amati, Guarnerius** and **Stradivarius** made such wonderful violins that no improvement, or even worthy imitation, seems possible; the suite and sonata had their beginnings in Italy; and the greatest singers in the world's history flourished during the reign of florid opera in that country. (See Lesson 71, HISTORY.)

However, while Italy fostered the art of music during its infancy, it may be truthfully stated that she was directly dependent upon the Netherlands masters for its real development. Their pupils were employed in every ducal court in Italy, in the Sistine Chapel, and at the famous churches of St. Peter's and St. Mark's.

Andrian Willaert, for example, came from Bruges, and became the director at St. Mark's, in Venice. The church had two organs facing each other from opposite galleries, which suggested to him the division of his choir into two parts. Thus he founded what is known as antiphonal singing. He made constant efforts to have harmony the foundation of his counterpoint. He was also a noted madrigal writer. (See Lesson 63, HISTORY.)

Andrea and **Giovanni Gabrieli** were prominent teachers of the Venetian School, the former (who, by the way,

a pupil of Willaert), being credited as the first writer compose a fugue. His nephew and pupil, Giovanni, te in polyphonic style for as many as thirty-two ices.

Jacob Arkadelt, a Netherlands composer, went to e where he became teacher of singing in the Papal apel. He was famous for his madrigals.

Claude Goudimel, about 1540, founded in Rome a ic school, which later became the most celebrated servatory in Italy.

Cyprian de Rore, in his Chromatic Madrigals, showed posers the possibility of a flexible style, by throwing the restrictions of the old Gregorian scales.

All of these writers, however, but paved the way for greatest of them all, **Giovanni Pierluigi da Palestrina,** most renowned composer of the sixteenth century 25-1594).

After holding various positions, he received, in 1561, appointment as Director of Music in the Church of a Maria Maggiore, in Rome. While he was there, famous Council of Trent undertook the purification church music, into which many abuses had crept, such the use of a popular melody as the *cantus firmus* of mass. This *cantus firmus* is the underlying theme, d in contrapuntal music as the groundwork upon ich the added melody or melodies are built up. *Cantus firmus* is Latin. The Italian form, *canto fermo,* lso used. See Lesson 57, History.)

Palestrina was commissioned to write a mass proving t counterpoint could express the most sincere re- gious thought. He responded by writing three, one of ich *(The Mass of Pope Marcellus)* received public formance, and spread his fame far and wide.

In Palestrina's later works, it is noteworthy that the ding of the voices is never disturbed for the sake of rd formation, but all of the harmony grows out of the odies.

In his motets and madrigals, one discerns the first ches of the employment of rhythm. Rhythm could y develop fully in the homophony of a later period, t Palestrina is regarded as a connecting link between e polyphonic and homophonic schools.

He was essentially a composer of music for the church, gidly adhering to the old church modes. In such esteem was he held by the church of Rome that, after his death, his body found resting-place in St. Peter's, beneath the floor in front of the main altar.

It may be said that the technical possibilities of polyphony were practically exhausted by the old Netherlands masters, who established foundation principles that will endure.

"Like the artist who rounded St. Peter's dome, they builded better than they knew, and left an inheritance which grew to fabulous wealth in the hands of their great heirs, Bach, Handel, Haydn, Mozart and Beethoven."

THE ENGLISH SCHOOL

About two centuries before the time of Dufay, of the Gallo-Belgic School (see Lesson 61, History), a form of Canon, or Round, must have been known to the monks of England. There is in the British Museum, a very interesting manuscript, dated the 13th century. It contains a composition called *Rota* (wheel or round)—"Sumer is icumen in." (Summer has come in.) The work is for six voices, the four upper voices (tenors) singing the melody in strict canon, while the two basses sing a ground bass (a short passage continually repeated). It is credited to one, **John of Fornsete,** a monk of Reading Abbey.

The work is considered remarkable, being at least two centuries ahead of its time, and is quoted in nearly every treatise on early music. The *guida,* or theme, of the leading voice occupies forty-eight measures in its complete form. The first ten measures of the piece, as sung, will be sufficient to give some idea of the composition. (See Illustration 4, on the following page.)

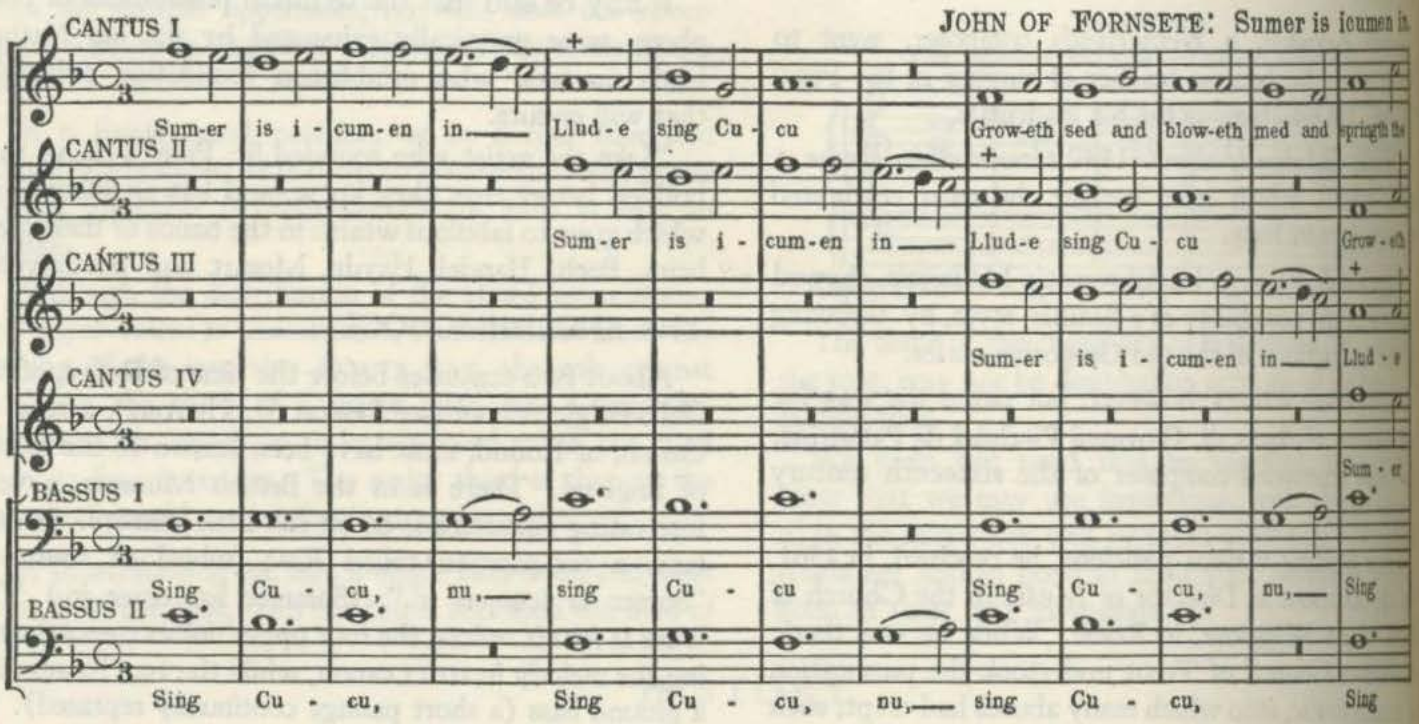
John Dunstable (about 1370) was evidently considered one of the foremost composers of Europe, as many of his writings have been unearthed in the cathedral libraries of Trent and Bologna, as well as elsewhere. He instituted many reforms in English music, discarding many of its conventions, and putting well-sounding effects above the rules.

Walter de Odington was a pupil of the Paris School, and a theorist of note, in England, the latter part of the thirteenth century.

Thomas Tallis, born early in the sixteenth century, is an early English composer, famous especially for his Church music. He died in 1585.

Illustration 4

Early Rota or Round



TECHNIC

Arpeggios of Dominant Seventh Chords

There are eight different forms of dominant seventh chords with regard to the arrangement of the black and white keys composing them. Their fingering depends entirely on this arrangement.

Where there is only one white key (see Illustration 5), the first finger (the thumb) falls on that key, and the second, third and fourth fingers in succession, before and after.

In arpeggios having more than one white key, the thumb may fall on any one of them. The most usual fingering, however, is that in which the thumb falls on the white key immediately following a black key played by the fourth finger. (See Illustration 6.)

Illustration 5

Arpeggio With Only One White Key

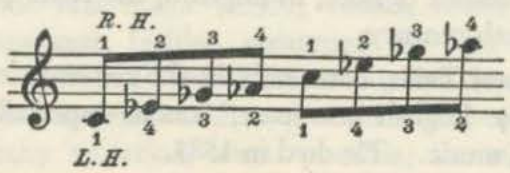
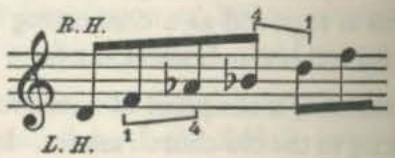


Illustration 6

Arpeggio With Two White Keys



Test on Lesson 69

HARMONY

1. When is a triad in

(*a*) fundamental position? *Ans. When the fundamental is in the bass.*

(*b*) the first inversion? *Ans. When the third of the triad is in the bass.*

(*c*) the second inversion? *Ans. When the fifth is in the bass.*

2. What is a figured bass?

Ans. A bass under (or over) which there are arabic numerals, indicating the chords and the inversions of the same, that are to be used.

3. How are the numerals of the figured bass generally arranged?

Ans. With the highest uppermost.

4. What note of the triad is usually doubled

(*a*) in a fundamental position or in a first inversion? *Ans. The root.*

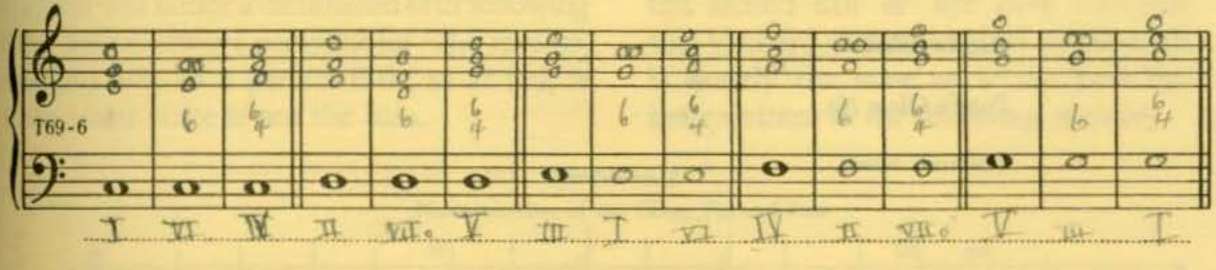
(*b*) in the second inversion? *Ans. The fifth.*

5. When is the rule against doubling the third of a major triad especially to be observed?

Ans. When the triad is in its first inversion.

6. Form chords in root positions, and first and second inversions, above each of the first five degrees of the scale of C given below. Mark the chords.

Ans.



HISTORY

7. Name four cities in which composers who came from the Netherlands formed schools.

Ans. Rome, Naples, Munich, Madrid.

Marks Possible | Marks Obtained

HISTORY—*Continued*

8. In the Italian school, what was done by

9 ____ (*a*) Cristofori? *Ans. He introduced the hammer principle into the various instruments of his day.*

(*b*) Galilei? *Ans. He composed the first cantata.*

(*c*) Stradivarius? *Ans. He was one of the famous violin-makers.*

9. Who was the most renowned composer of the sixteenth century?

5 ____ *Ans. Palestrina.*

10. For what use was his music specially adapted?

4 ____ *Ans. For the church.*

11. What monk represents the early English School by his famous rota, or round, "Sumer is icumen in"?

5 ____ *Ans. John of Fornsete.*

TECHNIC

12. How many different forms of dominant seventh chords are there, according to the arrangement of the black and white keys composing them?

4 ____ *Ans. Eight.*

13. Where does the thumb fall when there is only one white key?

5 ____ *Ans. On that white key.*

14. What is the most usual fingering in arpeggios having more than one white key?

5 ____ *Ans. The thumb falls on the white key immediately following a black key played by the fourth finger.*

---

100 ____ **Total.**

Pupil's Name.....

Pupil's Address.....

Pupil's Class No......

Teacher's Name.....

Sherwood Music School Courses

PIANO

LESSON 70

GRADE—INTERMEDIATE B

bjects of this Lesson: HARMONY · FORM AND ANALYSIS · HISTORY

HARMONY

Inversion of Triads

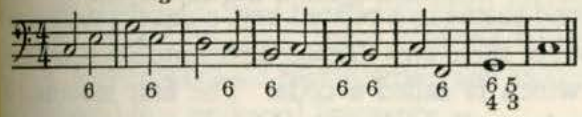
(This subject is continued from Lesson 69, and is resumed in Lesson 71.)

ARMONIZING A FIGURED BASS

In the following exercise, we find the chord of the ch used frequently. (See Illustration 1.) The six-four rd occurs at the cadence, where it is particularly ctive. It may be used immediately before the dom- nt chord in any form of cadence containing the dom- nt, thus forming another extension of the cadential rmula. (See Lesson 57, HARMONY.)

Illustration 1

A Given Figured Bass to be Harmonized



Study carefully the harmonization shown in Illustra- n 2. At *(a)* you will notice a diminished fifth following perfect fifth. This is always permissible. The reverse, m a diminished fifth to a perfect fifth, as at *(b)*, is lowable if the lower voice is not the bass.

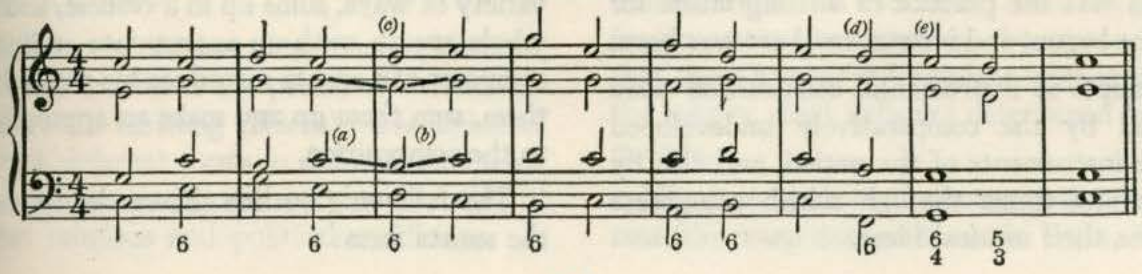
At *(c)*, the third is doubled. When using the triad, VII°, the root (leading-tone) may not be doubled.

The II, when preceding the I^6_4 (the second inversion), usually doubles the third, as at *(d)*. This makes all the voices move to I^6_4 by degrees; which, however, is not obligatory in the case of the cadential $^6_4$. (See Lesson 71, HARMONY.)

At *(e)*, you will find a whole note with two sets of figures, $^6_4$ and $^5_3$. This means that we have, first a $^6_4$, and then a $^5_3$, on the same bass note. The note for the first half of its duration is the fifth of the chord, and for the second half, the root. The first half of the note, therefore, indicates the second inversion of the I chord, and the second half of the note indicates the V chord in fundamental position. It is exactly the same as if the bass had been written in the following manner:

Illustration 2

Harmonization of the Given Figured Bass



FORM AND ANALYSIS

Cyclical Instrumental Works

(Works of Several Movements)

(This subject is resumed in Lesson 72.)

The Cyclical form is that form in which a single art-work is divided into several separate distinct parts, or "movements." It may be for one instrument, such as the piano, or organ; for a combination of instruments, as violin and piano, string quartet, orchestra; or for a combination of solo instruments with orchestra.

Cyclical works include the sonata, sonatina, suite and partita (the two last consisting of groups of the dances studied in Lesson 58, FORM AND ANALYSIS), symphony, concerto, chamber music, and the old serenata, and divertimento.

THE SONATA

Composers, throughout the long period of the development of music, have sought to present worthy ideas in a worthy form. They have recognized the necessity for having a dominating principal idea; and that this must be brought out in a varied manner, by changes in the key, in the rhythm, or in the various time-values of notes. They have fully understood the necessity of emphasis, contrast, and absence of monotony.

As stated in previous Lessons, vocal music long preceded instrumental music; but, from quite early times, it was the custom to accompany voices with instruments. The music being largely in unison, the primitive accompanying instruments of that day were merely played also in unison with the voices. As the art of polyphony developed, vocal compositions, such as madrigals, motets, etc., became very intricate and involved. Instruments were employed to accompany these many-voiced compositions, and this suggested to composers the idea of having instruments alone play these involved motets and madrigals. Thus was the practice of writing music for instruments alone begun, and instrumental art was born.

The first attempts at instrumental composition were naturally limited by the comparatively undeveloped condition of the instruments of the period, and also by the rather indefinite forms through which composers sought to express their musical ideas.

The term Sonata was at first loosely applied to pieces written for several instruments. Solo sonatas for the violin and piano were developed later. The earliest compositions bearing this title were by Corelli (1653-1713).

The word, sonata, comes from the Latin word *sonare*, meaning to sound, a sonata being something sounded, or played, as distinguished from a cantata, something sung.

A sonata may be defined as a composition for one or more instruments and consisting of three or four movements, the first of which is constructed in a definite form, known as sonata form. The second movement is usually a quiet, thoughtful composition, and the last movement lively and vigorous in character.

Among the early classical composers, the minuet formed one of the movements of a sonata, as the sonata was a direct evolution from the suite, or partita, in which the minuet was prominent.

SONATA FORM

A movement or composition written in the Sonata Form has a first subject, or theme, in the key of the tonic; a second theme in a related key, a development or working out of these two themes, a recapitulation, and an ending, which is called a coda. The first movement of a sonata is usually written in this strict sonata form. Many compositions, not parts of sonatas, are written in the same form as the first movement of a sonata. Hence, "first movement form" might be a better term to use in such cases.

Just as a speaker announces his principal theme, introduces a second theme, proceeds to discuss them both in a variety of ways, sums up in a résumé, and completes the whole speech with an appropriate ending, so does the composer of a sonata introduce his two subjects, develop them, sum them up and make an appropriate conclusion to the composition.

The following outline shows clearly the structure of the sonata form:

I. Exposition
   (a) First theme in the key of the tonic.
   (b) Second theme in a related key.

II. Development

III. Recapitulation
   (a) First theme in the tonic.
   (b) Second theme in the tonic, or some other key than that in which it first appeared.

IV. Coda

The first theme of a composition written in sonata rm is always in the key from which the composition is med; in other words, the tonic. The second theme is a related key, usually the dominant if the first key is jor, or the relative major if the first key is minor. his section, containing the two themes, is called the position, and is repeated.

The next section is the Development, or working out of the themes. The first theme is usually chosen for development, and the composer shows his ingenuity in the varied treatment accorded to it, such as presenting it in different keys and rhythms, and with different note-values.

The Recapitulation reintroduces the principal theme; and, in the main, the Exposition section recurs complete, with some necessary changes to allow of the second theme being transposed into the tonic.

The Coda is a section used to close a movement or composition, the word *coda* being the Italian for "tail."

It may consist of a few chords, or in more elaborate compositions may contain suggestions of themes or episodes previously developed.

The application of these details is shown in the analysis of the First Movement of the Sonata in C by Haydn, in Lesson 72, Form and Analysis.

HISTORY

Opera and Oratorio

(These subjects are resumed in Lessons 71 and 75 respectively.

EGINNINGS

During the Dark Ages which followed the conquest of e Romans by the barbarians of the north, in the fifth ntury, the classics of the Greeks had been practically st. Education had declined, being confined largely to e clergy. Monarchs could barely write, and the people ere submerged in a universal ignorance.

Not until the fifteenth century, did man awaken from s long spiritual and intellectual slumber. This awaken-g expressed itself in a spirit of exploration and ad-nture, leading into commercial enterprises, missionary ovements and voyages of discovery. Modern history ay be said to have begun about the time of the dis-very of America, in 1492.

This movement for the freedom of intellect, conscience, ience and art was known as the period of the Renais-nce (a French word meaning rebirth). The spirit of ancipation took different forms in different countries. mong northern nations, it assumed the direction of bellion against religious and political conditions. In Italy, it became an awakened interest in the arts and sciences.

As man began to expand his mind, he turned for inspiration to the treasures of the past. Florence was the center of an eager search for the culture of the Greeks. Here a small group of scholars and musicians, who called themselves **Camerata** (comrades), met at the home of a certain Count Bardi to discuss the principles of the Greek Drama. In the course of their researches, they found that the Greek Drama was musically declaimed, and that lutes and lyres accompanied the actors and the chorus; that scenery, dramatic action, dancing, singing and an orchestra (necessarily primitive) combined to make up the elements of an Art-Form. They found, too, that in the Greek Drama the play was of chief importance and everything else was subservient to it; that there was no independent instrumental music; that the long or short syllables determined both rhythm and melody.

The first result of their cooperative labors was a *Cantata* (the word derived from the Latin, *cantare*, meaning

to sing). It was, in fact, a recitation for one voice accompanied by one instrument; and here we have the origin of a style of song known as Recitative, which is found in all operas and oratorios. The first of these cantatas was composed by **Galilei,** the father of the celebrated astronomer. The verses used were from Dante's *Inferno.* This was the first Art-Song ever written. Other cantatas were written by members of this little company of Camerata, and awakened much enthusiasm. These cantatas were necessarily crude and simple at first, but they were the means of freeing music from the severe, scholastic laws of counterpoint.

Another member of the group of reformers, **Jacopo Peri** (1561-1633), wrote a music drama in the same style, naming it *Dafne,* and it was privately performed in 1595. In 1600, Peri received a commission to write a similar work to celebrate the marriage of Henry of France and Marie de Medici. This work, which was called *Euridice,* was the first work of its kind to receive *public* performance. The score still exists. It was then known as a music drama. The term opera (meaning musical work) did not come into use until the middle of the sixteenth century. The orchestra, which was played behind the scenes, consisted of a harpsichord, two lutes and a bass viol. In one scene, three lutes played an interlude called a Ritornelle. Otherwise, the instruments merely supported the voices.

One of the characteristics of early opera was the careful avoidance of anything like extended melody. The dreary waste of recitative was occasionally relieved by runs and turns, and by choruses which were introduced quite freely. The contrapuntal style was rejected, although a strictly harmonic treatment had not yet been worked out. The polyphonic glories of the preceding century were exchanged for the graces of symmetry and form. We find in these early experiments, indications of regular phrasing, the principles of modern harmony, repeated figures, and evidences of some prearranged plan.

To the composers of this Florentine school, music was not yet an end in itself, being entirely subordinate to the declamation of the poet's verses. The great service which they rendered was the establishment of a secular school of music, capable of expressing human emotion and individual feeling. While the little band of Camerata wholly failed to bring about a revival of the Greek Drama, they nevertheless unconsciously ushered in a new era in music, giving to it freedom, individuality and power of expression.

The earliest forms of what was later called oratorio did not differ at all from Music Drama except in taking their texts from the Scriptures. They employed scenery, action, costume, choruses and dancing, and were called Sacred Music Dramas. During the thirteenth and fourteenth centuries, rude representations of biblical subjects had become quite common throughout Europe, an early recorded example in Italy being that of a "Spiritual Comedy" produced in Padua in 1243.

In the sixteenth century, the secular plays of Rome had become so degraded as to constitute a menace to public morals. **St. Philip of Neri** (1515-1595), founder of an organization known as the Priests of the Oratory, sought to make the sacred drama more popular, and devised a plan whereby the Scriptures might be presented in "sugar-coated" form. He chose subjects like *The Prodigal Son* or *The Good Samaritan* and had them set to music. They were presented in the chapel, or Oratory, of a church in Rome, and hence, were called Oratorios. This was about the middle of the sixteenth century, and the new name for the eminently successful kind of work was soon accepted everywhere.

After the death of St. Philip, **Emilio del Cavalieri** composed a work called *The Body and the Soul.* The principal characters were: Time, Life, The World, Pleasure, The Intellect, The Soul, and The Body. Two youths recited a prologue. There were ninety members in all, and the orchestra consisted of a double lyre, a harpsichord, a double guitar and two lutes.

As there was no immediate successor to Cavalieri, the oratorio was well-nigh forgotten for a number of years, the popularity of opera completely over-shadowing it. Many composers sprang up to carry on the development of the more attractive form of opera, and the oratorio was only rescued from oblivion by **Carissimi** (1604-1674), who fixed the form of its composition for a century to come. He adopted many devices from the opera, such as rhythmic choruses, interesting ensembles, clever combinations of recitative and aria, thus giving it greater freedom and variety of expression.

Test on Lesson 70

HARMONY

1. What chord is particularly effective at the cadence?

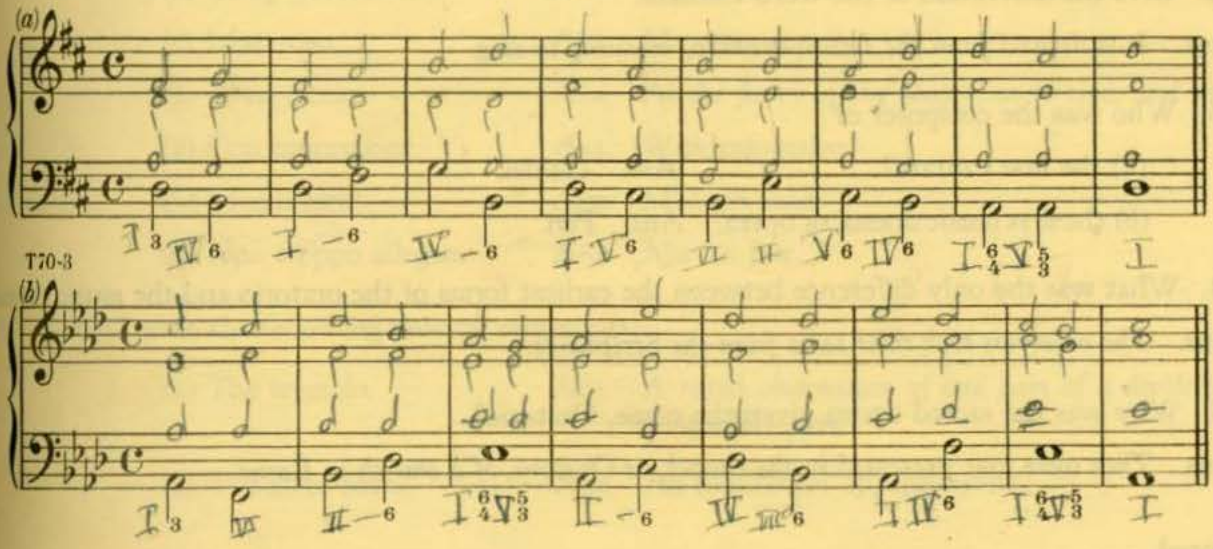
Ans. *The six-four chord.*

2. Why must the third (or occasionally the fifth) be doubled when using the VII° chord?

Ans. *Because the root is the leading tone, which may not be doubled.*

3. Harmonize the following figured basses, in open position. Mark the chords, with the proper roman numerals.

Ans.



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FORM AND ANALYSIS

4. What is the Cyclical form?

Ans. *That in which a single art-work is divided into several distinct and separate parts, or movements.*

5. What is the derivation of the word Sonata?

Ans. *It comes from the Latin word* sonare, *meaning to sound.*

6. What is a sonata?

Ans. *A composition for one or more instruments, consisting of three or four movements, the first of which is constructed in a definite form, known as sonata form.*

7. What are the chief parts of a movement in this form.

Ans. *I. Exposition. II. Development. III. Recapitulation. IV. Coda.*

Marks Possible | Marks Obtained

HISTORY

8. About what time did modern history begin?

4 ____ *Ans. About the time of the discovery of America, 1492.*

9. What name was given the movement for the freedom of intellect, conscience, science and art?

5 ____ *Ans. It was known as the period of the Renaissance.*

10. What did this movement become in Italy?

6 ____ *Ans. It became an awakened interest in the arts and sciences.*

11. What was the first result of the work of the Camerata at Florence?

4 ____ *Ans. The Cantata.*

12. Give the derivation of the word Cantata.

4 ____ *Ans. It is derived from the Latin,* cantare, *meaning to sing.*

13. Who was the composer of

6 ____ (*a*) the first cantata? *Ans. Galilei.*

(*b*) the first music drama, or opera? *Ans. Peri.*

14. What was the only difference between the earliest forms of the oratorio and the music drama?

5 ____ *Ans. The oratorios took their texts from the Scriptures.*

15. Why was the sacred drama given the name, Oratorio?

5 ____ *Ans. They were first presented in the chapel, or Oratory, of a church in Rome.*

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100 ____ **Total.**

Pupil's Name.....

Pupil's Address.....

Pupil's Class No......

Teacher's Name.....

Mid Grade Test following Lesson 70

GENERAL THEORY

1. (L. 62) What is the difference between the mordent and the inverted mordent?

Ans. *The mordent has the auxiliary note below the principal note; the inverted mordent has the auxiliary note above the principal note.*

2. (Ls. 63, 64, 66) Define the following marks of expression:

(a) Adagio. Ans. *Very slowly.*

(b) Molto vivace. Ans. *Very lively.*

(c) Meno presto. Ans. *Less rapidly.*

(d) Tempo di marcia. Ans. *March time.*

(e) Maestoso. Ans. *Majestic, stately.*

(f) A capriccio. Ans. *At the fancy of the player, as to time and expression.*

(g) Con espressione. Ans. *With expression.*

(h) Mezzo forte. Ans. *Medium loud.*

(i) Non troppo allegro. Ans. *Not too fast.*

3. (L. 68) Define the following musical ornaments:

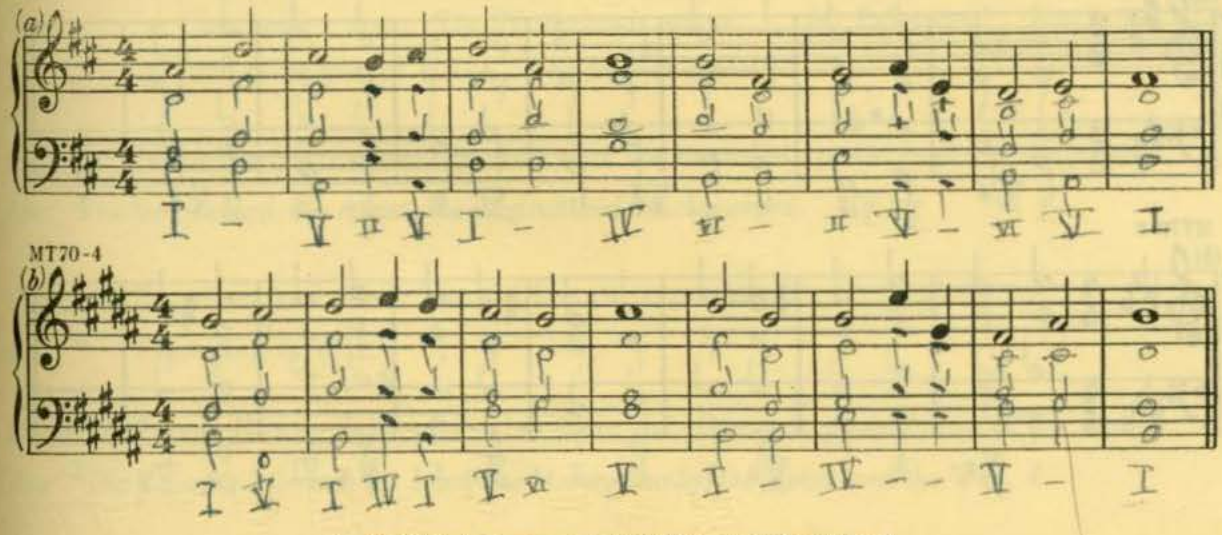
(a) The tremolo. Ans. *A rapid alternation of one part of a divided chord with another part.*

(b) The after-beat. Ans. *An unaccented appoggiatura.*

HARMONY

4. (Ls. 61, 62) Harmonize the following melodies in four parts, open position, using primary and secondary triads. Mark the chords.

Ans.

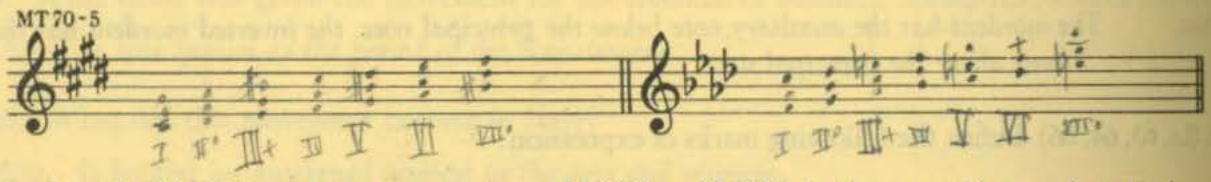


Marks Possible | Marks Obtained

HARMONY—*Continued*

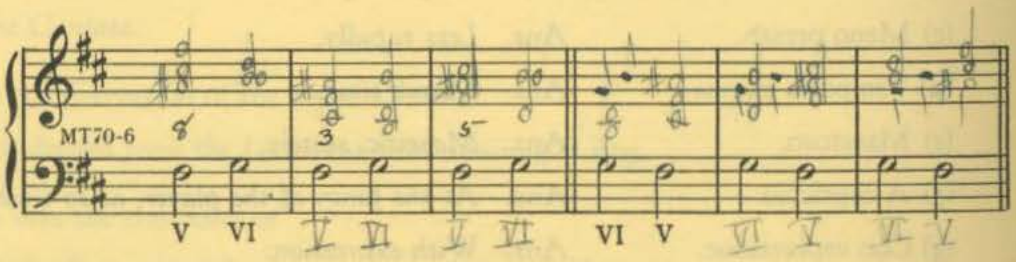
5. (L. 63) Write the triads on all the degrees of the minor scales on C♯ and F. Place accidentals before the notes where required and mark the triads.

6 ____ *Ans.*



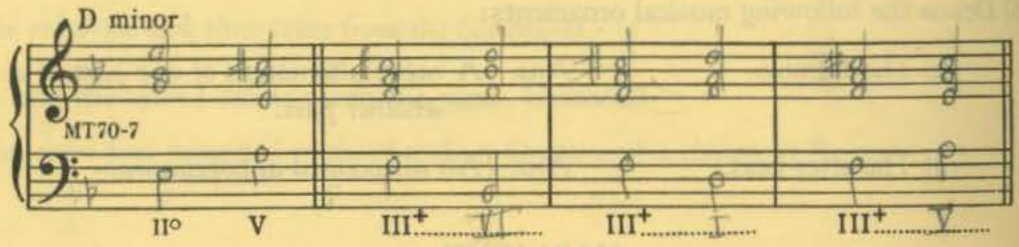
6. (Ls. 64, 65) Write out the progressions of V-VI and VI-V, in three positions each, in the key of B minor.

6 ____ *Ans.*



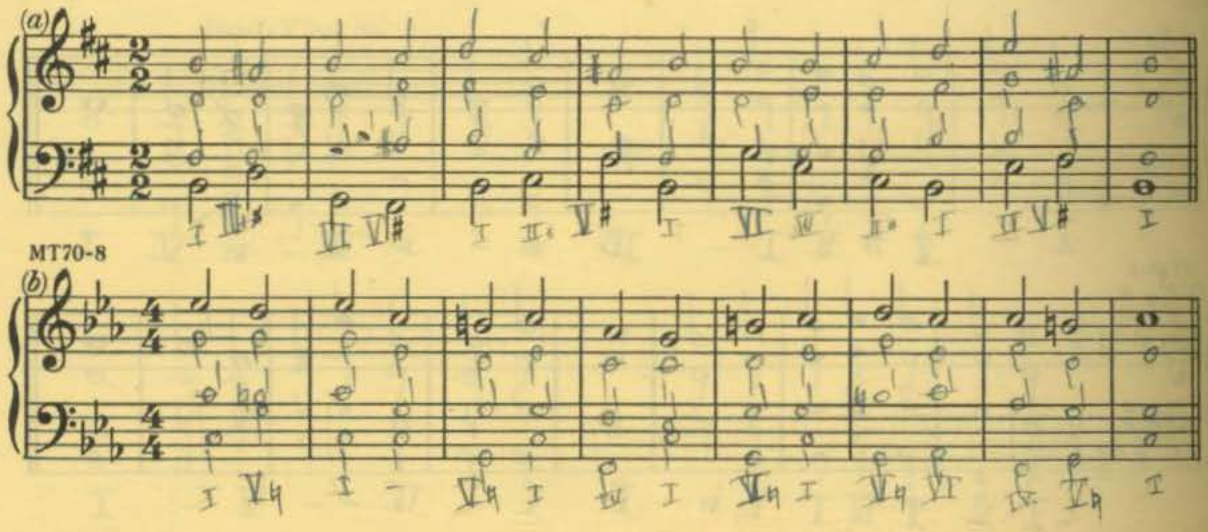
7. (L. 66) In the key of D minor, write the correct progression for II°-V and show three resolutions that may be given the augmented triad on the mediant. Add the key signature, and mark the chords.

8 ____ *Ans.*



8. (Ls. 67, 68) Harmonize the following exercises in four parts, open position. Mark the chords.

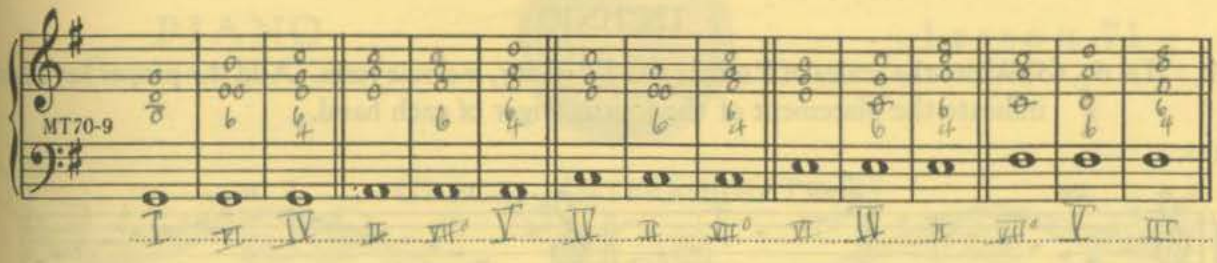
8 ____ *Ans.*



HARMONY—*Continued*

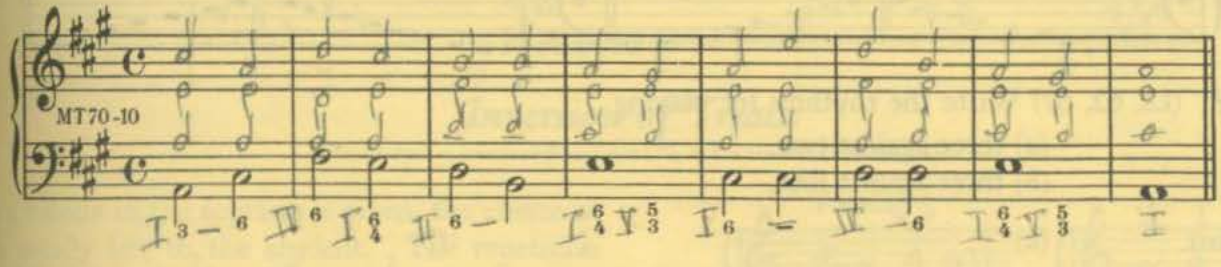
9. (L. 69) Form chords in root positions, and first and second inversions, above the degrees indicated in the following scale of G. Write in four parts, close position, and mark the chords.

Ans.



10. (L. 70) Harmonize the following bass in four parts, open position. Mark the chords.

Ans.



FORM AND ANALYSIS

11. (L. 70) What are the divisions of the sonata, or first movement, form?

Ans. *I. Exposition. II. Development. III. Recapitulation. IV. Coda.*

HISTORY

12. (Ls. 61, 63, 69) To what schools of writing did the following composers belong?

(*a*) Franco of Cologne? *Ans. The Paris school.* (*b*) Dufay? *Ans. The Gallo-Belgic school.*
(*c*) Okeghem? *Ans. The Netherlands school.* (*d*) Palestrina? *Ans. The Italian school.*
(*e*) John of Fornsete? *Ans. The English school.*

13. (L. 67) Name the four instruments that were the immediate predecessors of the piano.

Ans. The harpsichord, the spinet, the virginal and the clavichord.

14. (L. 67) By whom, and when, was the first piano produced?

Ans. *Cristofori, in 1710.*

15. (L. 68) Name the five instruments that were the immediate predecessors of the violin.

Ans. The Tromba Marina, the Lute, the Hurdy-Gurdy, the Rebec and the Viol.

Marks Possible | Marks Obtained

HISTORY—*Continued*

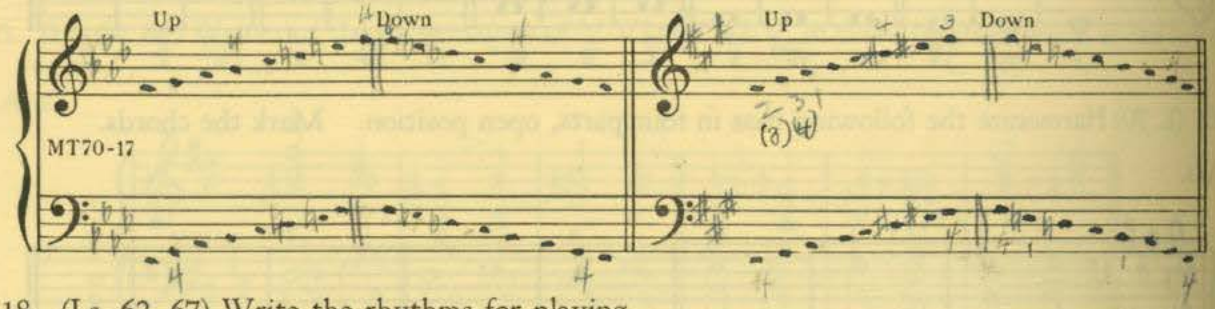
16. (L. 70) Give the composer, date and name of the first opera to receive public performance.

4 ____ *Ans.* *Jacopo Peri wrote "Euridice," in 1600.*

TECHNIC

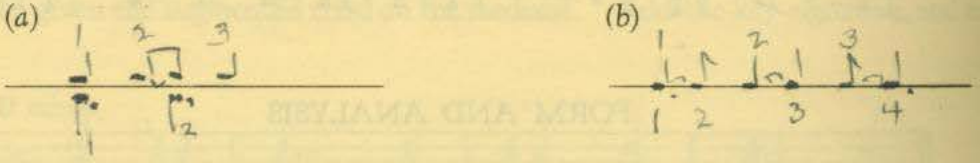
17. (Ls. 64, 65) Write the scales of F minor and F♯ minor, melodic form. Add the proper key signatures, and indicate the placement of the fourth finger of each hand.

6 ____ *Ans.*



18. (Ls. 62, 67) Write the rhythms for playing
(*a*) three against two.
(*b*) three against four.

4 ____ *Ans.*



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Sherwood Music School Courses

PIANO

LESSON 71

GRADE—INTERMEDIATE B

bjects of this Lesson: HARMONY - HISTORY - TECHNIC

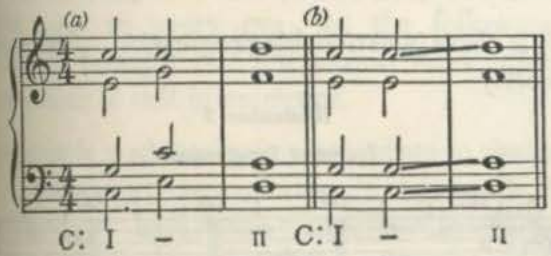
HARMONY

Inversion of Triads

(This subject is continued from Lesson 70, and is resumed in Lesson 72.)

When a melody in the soprano is given, the choice of rds is usually left to the student. The repetition root position chord, in its first inversion, as at (*a*), stration 1, gives melodiousness to the bass, and vents harmonic monotony. Besides this, it sometimes kes possible a progression to a chord which could not e been approached from the root position, as at (*b*). The manner of indicating the key, in connection with chord symbols, is shown in Illustration 1. The tal C represents C major. A small letter would icate a minor key.

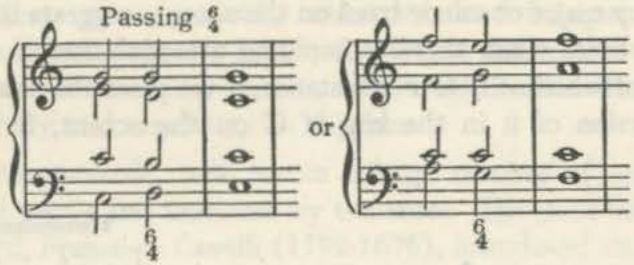
Illustration 1
First Inversion, Improving Chord Connection



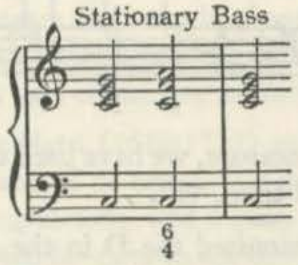
HE RESTRICTED USE OF SECOND VERSIONS

The second inversion of a triad is to be used only under e of the following conditions:

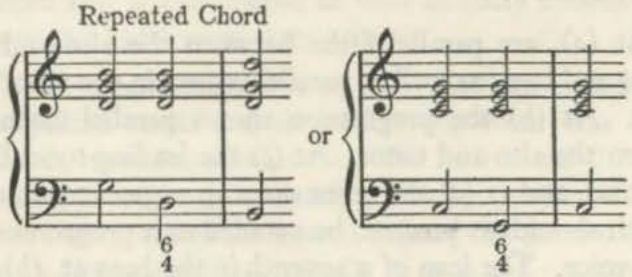
1. When the bass passes by step between tones above d below:



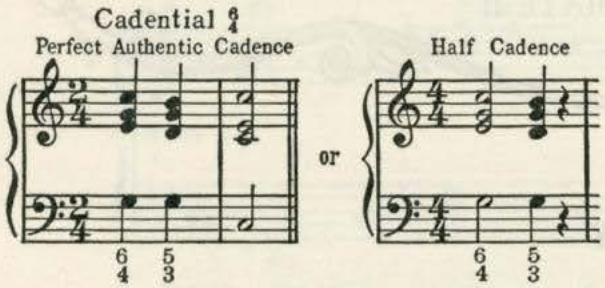
2. When the $\frac{6}{4}$ is preceded and followed by other chords on the same bass tone:



3. When the $\frac{6}{4}$ is preceded and followed by other positions of the same chord:



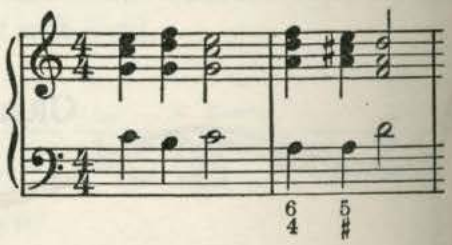
4. As cadential $\frac{6}{4}$, already mentioned in Lesson 70, HARMONY. Here, the tonic chord, in its second inversion, is followed by the dominant (V or V_7) on a weaker accent. At the concluding cadence, this, in turn, is followed by the final chord. The progression from the tonic $\frac{6}{4}$ to the dominant triad, forms a Half Cadence. (See Lesson 57, HARMONY). Both uses of the cadential six-four are shown below.



It must be noted that the cadential $\frac{6}{4}$ is *accented*, and it is so familiar in this position that the second inversion of any major or minor triad on the accent, suggests itself as a tonic triad, thereby implying a modulation to the key of which it is I. For instance, if we place the second inversion of II in the key of C on the accent, it immediately gives the impression of the key of D minor, and is naturally followed by other chords in that key. (See Illustration 2.)

Illustration 2

New Key Induced by $\frac{6}{4}$ Chord



We shall now harmonize a soprano melody, using both fundamental and inverted triads. (See Illustration 3.)

Illustration 3

A Given Melody to be Harmonized

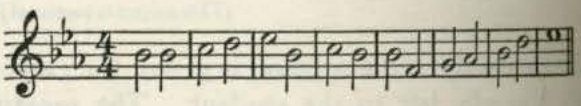
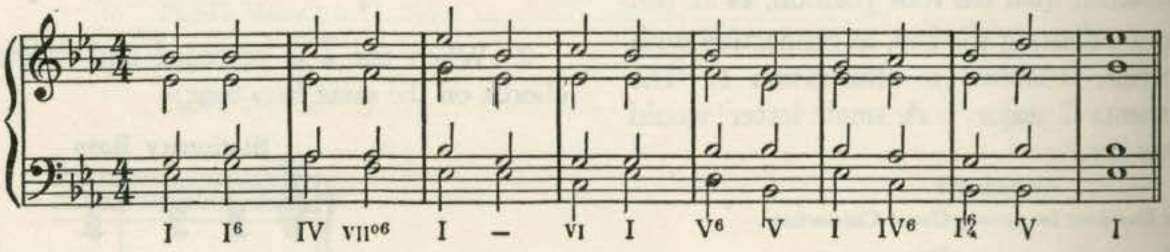


Illustration 4 is the harmonization of this melody, using triads, with their first and second inversions.

Illustration 4

Harmonization of the Given Melody



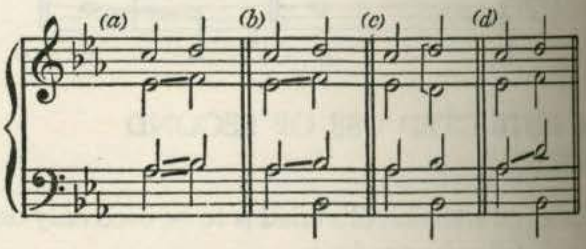
In the second measure, we have used the first inversion of the diminished triad, VII°.

If we had harmonized the D in the soprano with V instead of VII°, we should have had faulty consecutives, or some other incorrect progression, as shown in Illustration 5.

At (*a*), are parallel fifths between the alto and the tenor and bass, as well as parallel unison in the tenor and bass. At (*b*) the progression shows parallel fifths between the alto and tenor. At (*c*) the leading-tone, D, is doubled, and at (*d*) the tenor skips an augmented fourth, which should, at present, be avoided as a progression in any voice. The leap of a seventh in the bass at (*b*) (*c*) and (*d*) is also a questionable progression. (See Lesson 47, HARMONY.)

Illustration 5

Incorrect Progressions



The use of VII°6 (first inversion of the diminished triad) for the fourth chord avoids all these difficulties. III would be possible, but rather unsatisfactory after IV.

HISTORY

Opera

(This subject is continued from Lesson 70, and is resumed in Lesson 72.)

ENETIAN AND NEAPOLITAN OPERA

In Lesson 70, HISTORY, you learned that the invention f opera partook largely of the nature of an accident. A few Florentine poets and musicians, in attempting to rive the lost glories of the Greek drama, produced nknown to themselves, the germ of an art-form which as destined in the course of years to make for itself a ure place in the musical life of practically every civi- ed country.

Jacopo Peri's *Dafne* and *Euridice* paved the way for art form which has reigned supreme in the affection of s countrymen throughout the centuries. It was re- rved for the genius of **Claudio Monteverde** (1567-1643) take the primitive ideas of Peri and his friends, and velop them into something richer than the little band Camerata ever dreamed possible.

Although trained in the polyphonic school of Pales- na, Monteverde felt keenly the emotional limitations that school. In 1607 he received a commission to mpose a *Drama per musica* for the occasion of the rriage of Francesco di Gonzago to Margherita, Infanta Savoy. The result of this commission was *Arianna*, e libretto of which was written by Rinuccini, the e poet who prepared the text for Peri's work, ridice. *Arianna* was received with the greatest enthus- m. The aria called "Ariadne's Lament" is said to have ught tears to every eye. In the following year, nteverde brought out his second work, *Orfeo*, the re of which is still in existence.

Monteverde made many improvements in the new art- m. For example, the recitative, in his hands, became s stiff and dry; the music throughout interpreted the l feeling of the story, and the orchestra was vastly proved. Monteverde was the first to give the violin place of honor in the orchestra. He originated the icato and the tremolo of the violins, and expanded e orchestra to thirty-seven instruments. The orchestra employed consisted of harpsichords, tenor viols, bass ls, little French violins, the harp, reed organ, the la de gamba, large guitars, cornets, trombones, trumpets, an octave flute and a clarion (a trumpet of small caliber, used principally in the upper octave). He also employed an instrumental prelude called a Toccata, instead of the vocal prelude, and he ended each act with a chorus and a passage for the orchestra.

Until 1637, opera performances were only for the royalty and nobility, and entailed a vast amount of expense in production. In 1637, however, the first public opera house was opened in the city of Venice, and before the end of the century there were eleven such Opera Houses in Venice, which had, at that time, a population of about 140,000.

In the course of the popularization of opera, classical subjects were gradually discarded, and intrigue and comic personages were introduced into the text. So the music became less severe, and tended more toward melody and regularity in rhythm.

Monteverde, who wrote a large number of operas, had pupils and imitators by the score. His most famous pupil, **Francesco Cavalli** (1599-1676), introduced into his operas arias with their continuous melodies in the place of the free declamation of the recitative. He had a true love of color, frequently attempting to give musical ex- pression to the sights and sounds of nature. **Marcantonio Cesti** (1620-1669) introduced the "da capo" or repe- tition of the first part of the aria in its entirety.

Allessandro Scarlatti (1659-1725) was the founder of the Neapolitan school of opera. He had scholarship, a genius for creating melody, and a keen sense of dramatic values. He devoted his gifts to the composition of works which should satisfy musician and public alike. He is sometimes called the "Italian Bach." He wrote one hundred and fifteen operas, as well as many masses and instrumental and vocal compositions.

To the simple recitative of Peri, Scarlatti added the accompanied recitative, in which the voice was sup- ported by the entire orchestra. He formulated the aria into a style retained for nearly a century, perfected the Italian overture, and made well-defined the general form of opera. It consisted principally of arias and recitatives;

the chorus was sparingly employed, and the dance was relegated to the background, occurring between the acts as an intermezzo and developing finally into the formal ballet.

As melody developed, so did the art of singing. Great purity of voice, flexibility, range and breath control were demanded of the singer of the day. Scarlatti established a school for singing, training his pupils in the art of executing the most elaborate trills, arpeggios and scales.

From a book published in 1695, we obtain some idea of the training of a seventeenth century singer. One hour was devoted to the singing of difficult passages, one hour to the practice of trills, one to florid passages, one to literary studies, and one to vocal and various other technical exercises under the direction of a teacher, done before a mirror to avoid any faulty movement of the face muscles. And this was the morning's work, only!

One famous male soprano, Baldassari Ferri (1610-1680) was said to be "able to ascend and descend, in one breath, a two-octave scale with a continuous trill, without accompaniment, with such perfect intonation that when he finished he had not varied a shade from the pitch of the starting point."

Nicola Porpora (1686-1766) wrote many operas, about thirty of them being listed by historians a hundred years after his death. They consisted mostly of the florid arias so popular with the singers of that day, and lacked dramatic quality. Porpora was far greater as a voice trainer than as a composer.

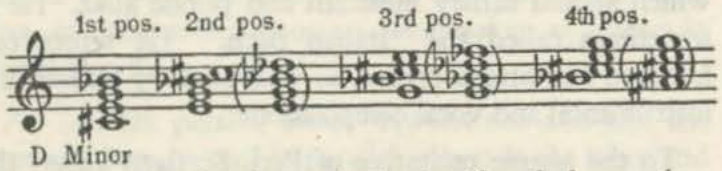
Giovanni Pergolesi (1710-1736) wrote an opera called *Maid as Mistress*, which was originally produced as an intermezzo between the acts of a serious play. It was a great success, and made a triumphant entry into all the opera houses of Europe.

The development of the ability and the prestige of the singer in the seventeenth and early eighteenth centuries gradually had an ill effect upon the form of opera. Composers vied with each other in providing for the singers the most difficult passages possible. The text became of secondary importance; dramatic truth was sacrificed entirely, and the original idea of opera was almost completely lost. In fact, its very form necessarily yielded, in Italy, to the domination of the virtuoso singer. The florid element prevailed until the reform instituted by Gluck, a composer whose work is discussed in Lesson 76, HISTORY.

TECHNIC

Arpeggios of Diminished Seventh Chords

Although there are twelve different keys, and each one has its diminished seventh chord, there are only three actually different diminished chords on the keyboard. The chord is so constituted, with all its degrees three half steps apart, that the second, third and fourth positions of one chord are the same as the first positions of three other chords; for example:

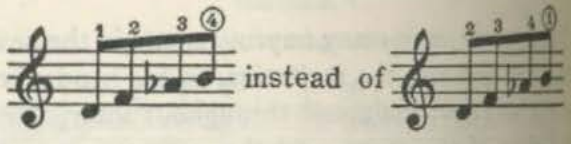


D Minor

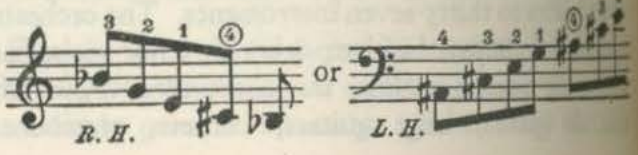
Hence, one chord stands for itself and three others; and three chords stand for the whole twelve, the only differences being in notation.

Having four notes, the fingering 1, 2, 3, 4 is necessary for every repetition of the chord.

The general rule of fingering, given in Lesson 69, TECHNIC, applies to this chord. Place the thumb on the first white key, outwards, if beginning on a black key. Beginning on a white key sometimes causes a deviation from this rule, for example:



In playing inwards, the fourth finger usually crosses over to the first black key after a white one.



Marks Obtained

Test on Lesson 71

HARMONY

1. What is gained by the repetition of a root position chord, in its first inversion?

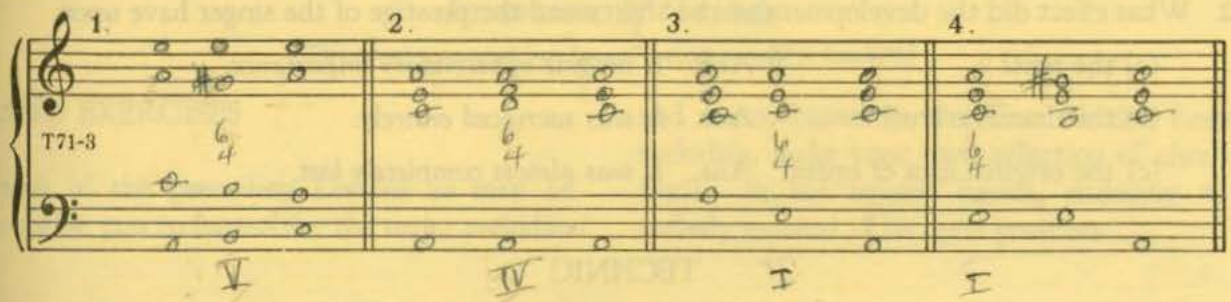
Ans. It gives melodiousness to the bass, and prevents monotony.

2. Name four uses of second inversions.

Ans. 1. *When the bass passes by step between tones above and below.*
2. *When preceded and followed by other chords on the same bass tone.*
3. *When preceded and followed by other positions of the same chord.*
4. *As cadential $\frac{6}{4}$ (tonic), followed by the dominant on the same bass tone, and on a weaker accent.*

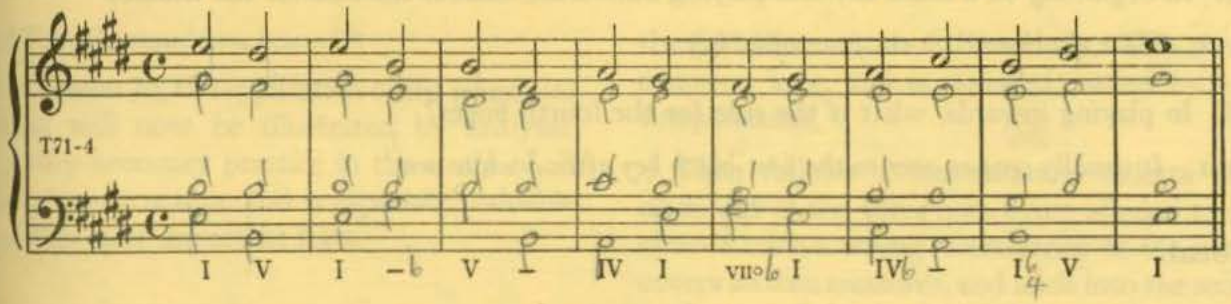
3. Illustrate these four uses, below, in the key of A minor. Figure the $\frac{6}{4}$ chords.

Ans.



4. Harmonize the following melody in four parts, open position, using the chords indicated. Whether the fundamental position or an inversion is to be used is left to the student. Indicate the inversions by adding the proper arabic numerals to the chord indicators.

Ans.



HISTORY

5. Who first developed the primitive ideas of Peri and his Camerata friends in the field of opera?

Ans. Claudio Monteverde.

6. For whom were operas performed until 1637?

Ans. For the royalty and nobility only.

Marks Possible | Marks Obtained

HISTORY—*Continued*

7. Who was Monteverde's most famous pupil?

3 ____ *Ans. Francesco Cavalli.*

8. Who was the founder of the Neapolitan school of opera?

5 ____ *Ans. Alessandro Scarlatti.*

9. What is he sometimes called?

3 ____ *Ans. The "Italian Bach."*

10. What did he accomplish with regard to the recitative?

3 ____ *Ans. He added an accompaniment.*

11. What was demanded of the singer of the 17th and early 18th centuries?

3 ____ *Ans. Great purity of voice, flexibility, range and breath control.*

12. What effect did the development of the ability and the prestige of the singer have upon

9 ____ (*a*) the text? *Ans. It became of secondary importance.*

(*b*) the dramatic truth? *Ans. It was sacrificed entirely.*

(*c*) the original idea of opera? *Ans. It was almost completely lost.*

TECHNIC

13. How many different diminished seventh chords are there on the keyboard?

5 ____ *Ans. Three.*

14. In beginning on a black key and playing outwards, what is the rule for the thumb?

5 ____ *Ans. Place the thumb on the first white key.*

15. In playing inwards, what is the rule for the fourth finger?

5 ____ *Ans. It usually crosses over to the first black key after a white one.*

---

100 ____ **Total.**

Pupil's Name.....

Pupil's Address.....

Pupil's Class No.....

Teacher's Name.....

Sherwood Music School Courses

PIANO

LESSON 72

GRADE—INTERMEDIATE B

jects of this Lesson: HARMONY · FORM AND ANALYSIS · HISTORY

HARMONY

Inversion of Triads

(This subject is continued from Lesson 71, and is resumed in Lesson 73.)

VIEW AND EXERCISES

Review such of the preceding Lessons as may be ssary to enable you to harmonize the major melodies and minor basses in the Test on this Lesson. In the melodies, make your own selection of chords and positions. In the figured basses, endeavor to make the melody musical. Use open position.

FORM AND ANALYSIS

Cyclical Instrumental Works

(Works of Several Movements.)

(This subject is continued from Lesson 70, and is resumed in Lesson 75.)

E SONATA *(Continued from Lesson 70)*

As stated in Lesson 70, the application of the principles sonata form will now be illustrated by analysis. alysis is a very necessary practice in the study of all ds of musical construction, and is especially valuable he case of this most important form.

ALYSIS

For analysis of the sonata form we select the first vement of the Sonata in C, by Haydn. (See Illustra- n 1.) As already explained there are three main sions—the Exposition, the Development, the Re- tulation.

ision I. **Exposition.**

The main theme is a lively one, full of staccato notes, l little three-note figures with dotted eighth notes—the first three notes of the melody. This theme is eight measures long, and is repeated, varied by a triplet accompaniment.

Then follows a four-measure codetta (little coda) made out of the three-note figure alluded to above. An episode with a strong resemblance to the second theme, covers sixteen measures, and leads into the second theme, in the key of the dominant (G) at m. 36.

This theme extends from m. 36 to m. 62, and another codetta brings the first part of the Sonata to a close at m. 67, in the key of the dominant. The closing codetta is largely made up of the triplet figure used so much in the movement.

This section of the Sonata—Division I—is called the Exposition, and in the older sonatas is always repeated.

Division II. Development.

Division II contains the development. The main theme is presented in the key of the subdominant, F. As is usual in the second division, or development, of a sonata movement, many modulations are found—to G (m. 82), A minor (mm. 83-87), and then back again, by a series of dominant sevenths of D, G, C, F, etc., to the sustained bass note, E, the dominant of A minor, in m. 94. At m. 99, by means of an interrupted cadence, the dominant seventh of D minor appears, instead of the tonic of A minor. In the next three measures, modulation is made from D minor to C, to permit of the return of the first subject in that key.

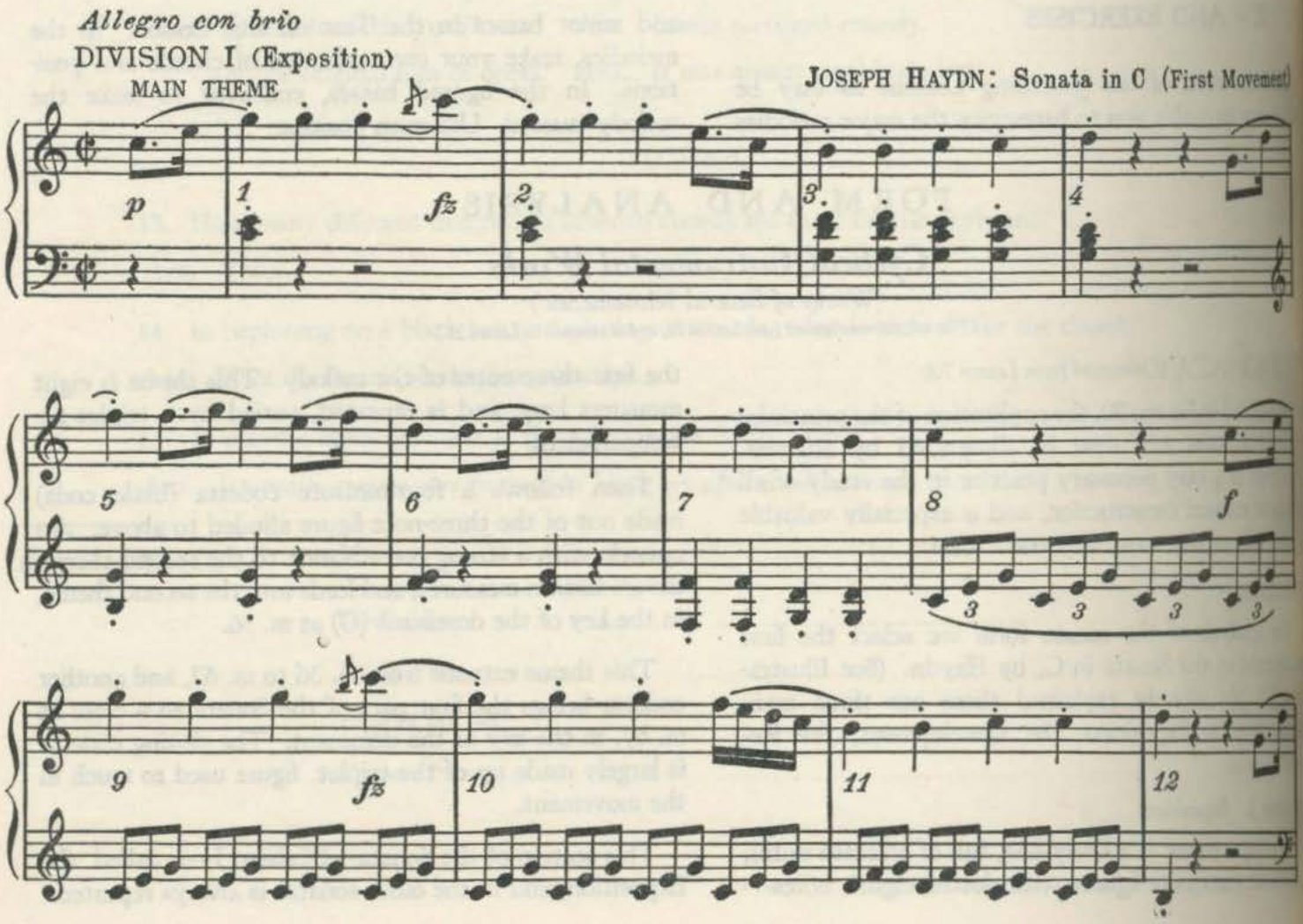
Division III. Recapitulation.

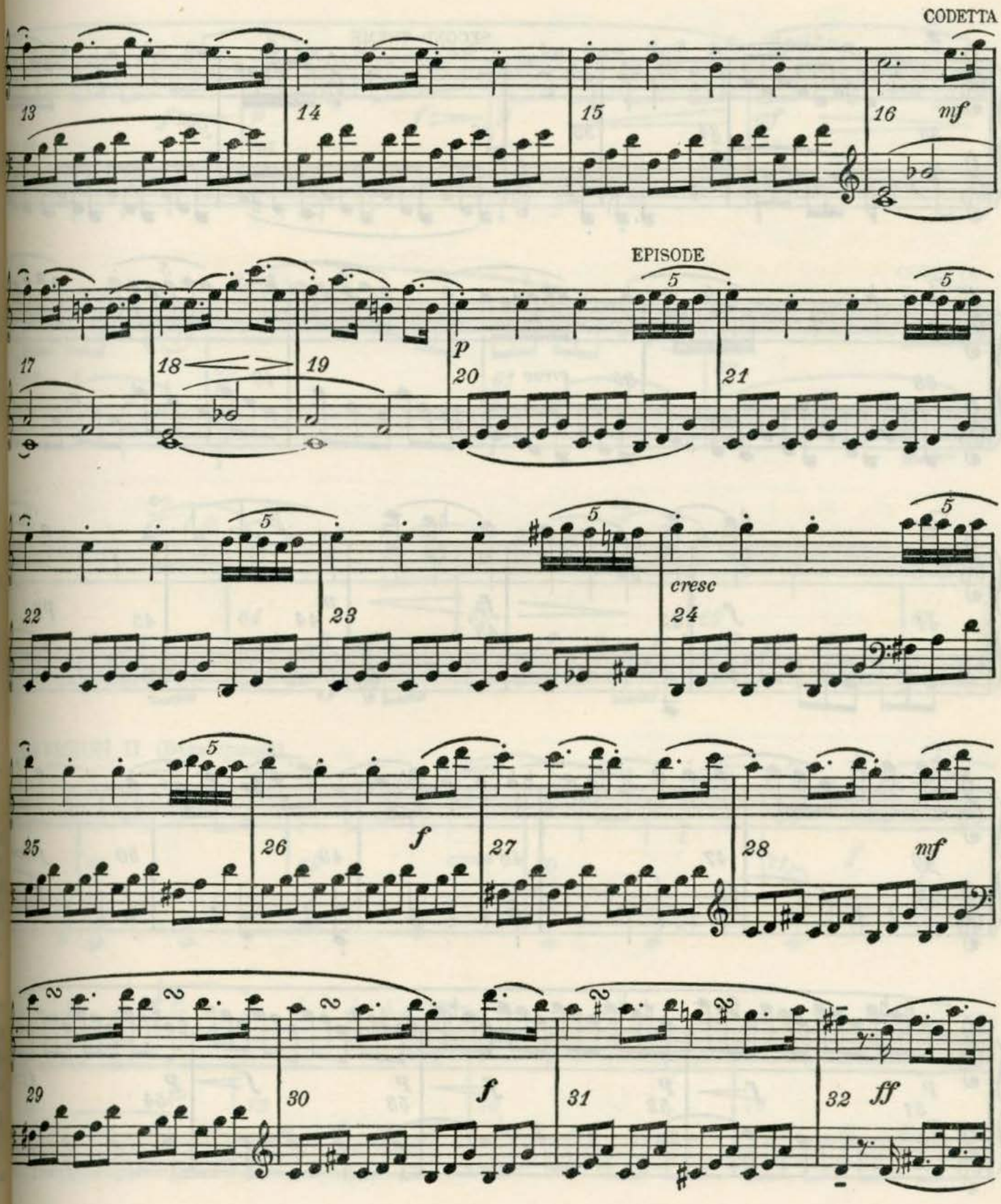
In the third division, we expect to find the second as well as the first theme in the tonic key. At m. 104, the first theme enters as at first, but with the melody an octave lower. Its subsequent repetition is in C minor. The transition passage into the second theme is much shortened, and that theme enters in m. 126, in C. (Compare m. 126 with m. 36.)

The codetta, beginning on the fourth beat of m. 160, is practically the same as that beginning on the fourth beat of m. 62, repeated and slightly extended.

The complete movement follows. (See Illustration 1.)

Illustration 1
Sonata Movement Analysed




CODETTA
13
14
15
16
mf
EPISODE
17
18
19
p
20
21
22
23
cresc
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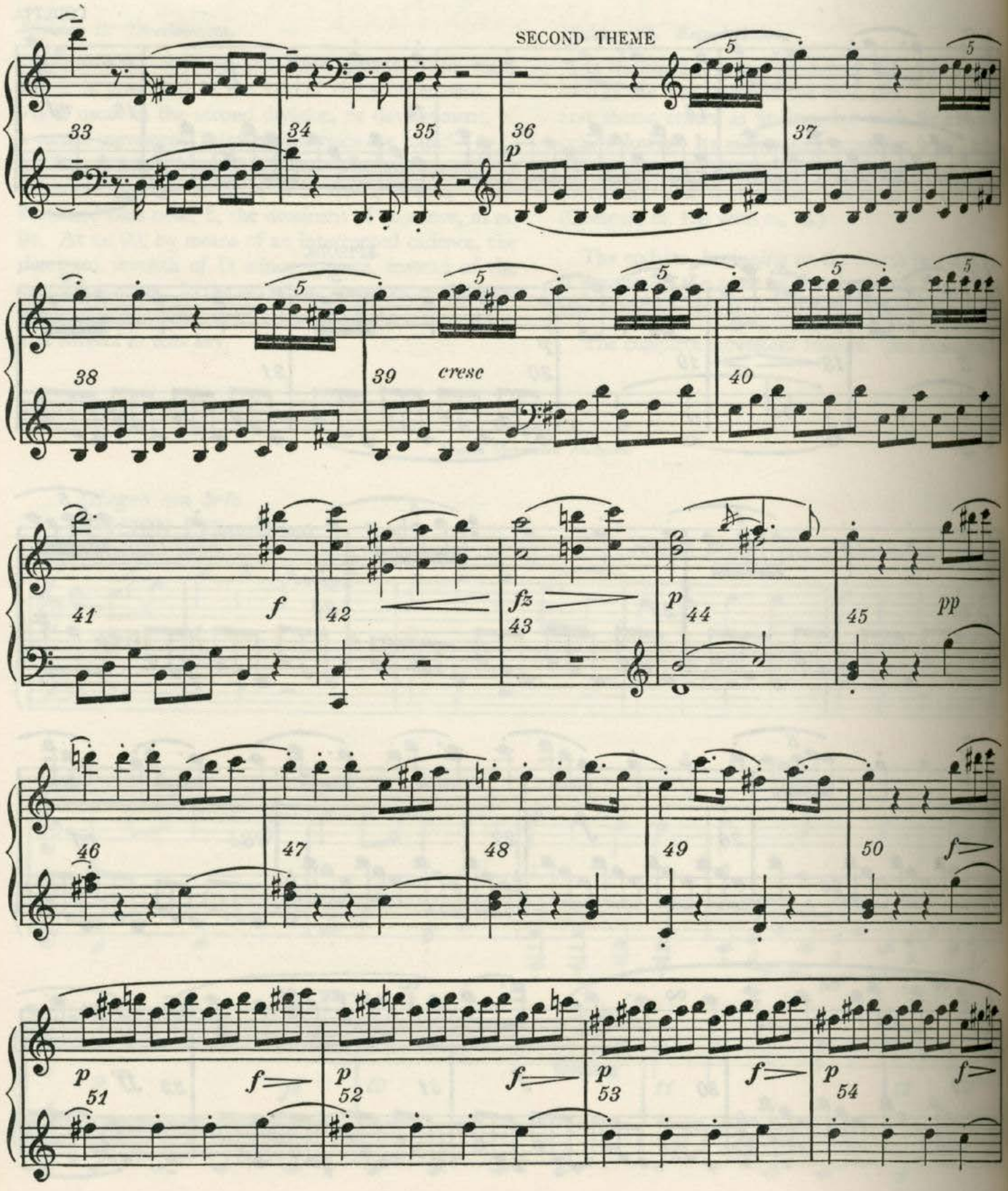
25
26
f
27
28
mf
29
30
f
31
32
ff


SECOND THEME
33
34
35
36
37
38
39
40
41
42
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44
45
46
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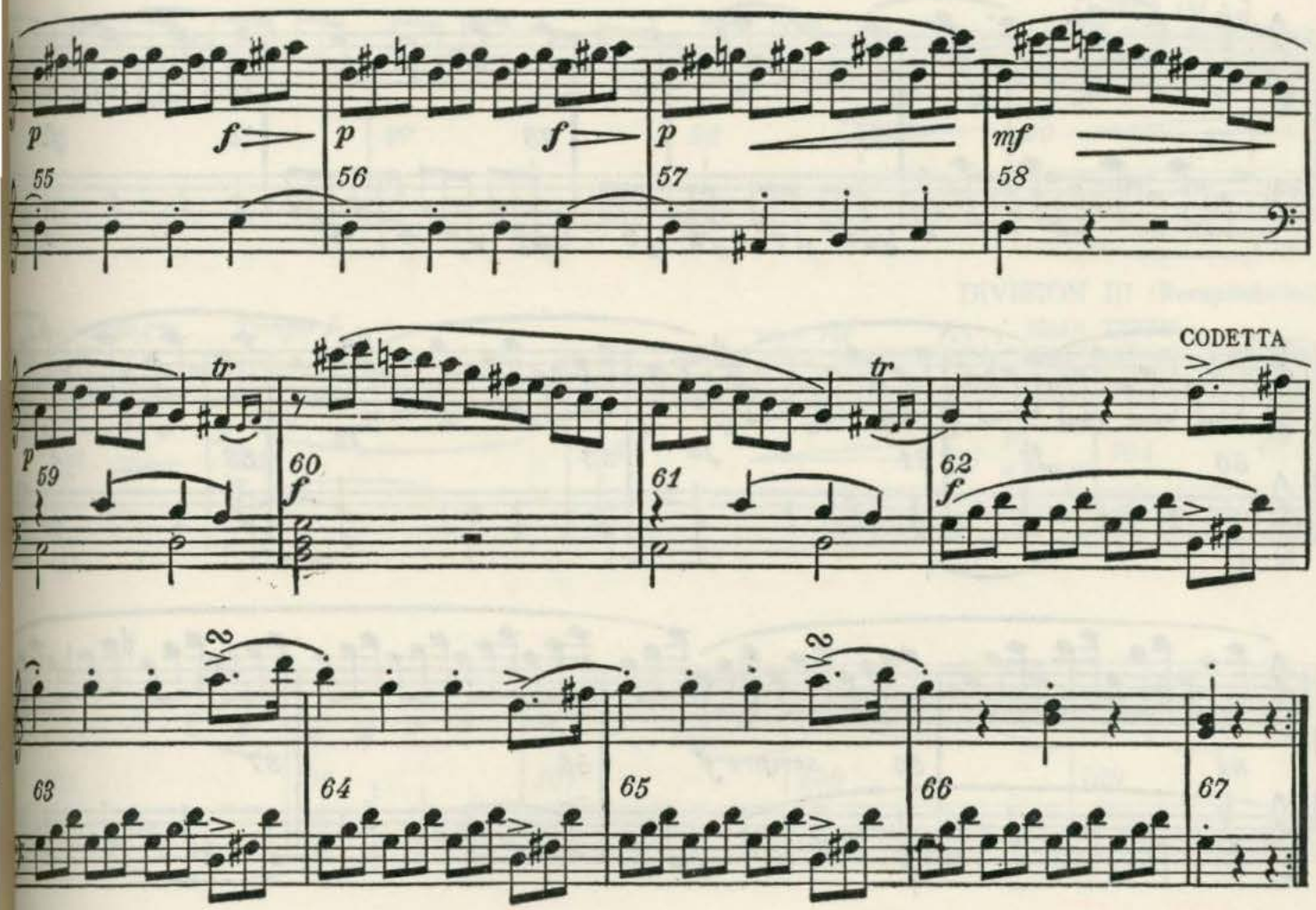
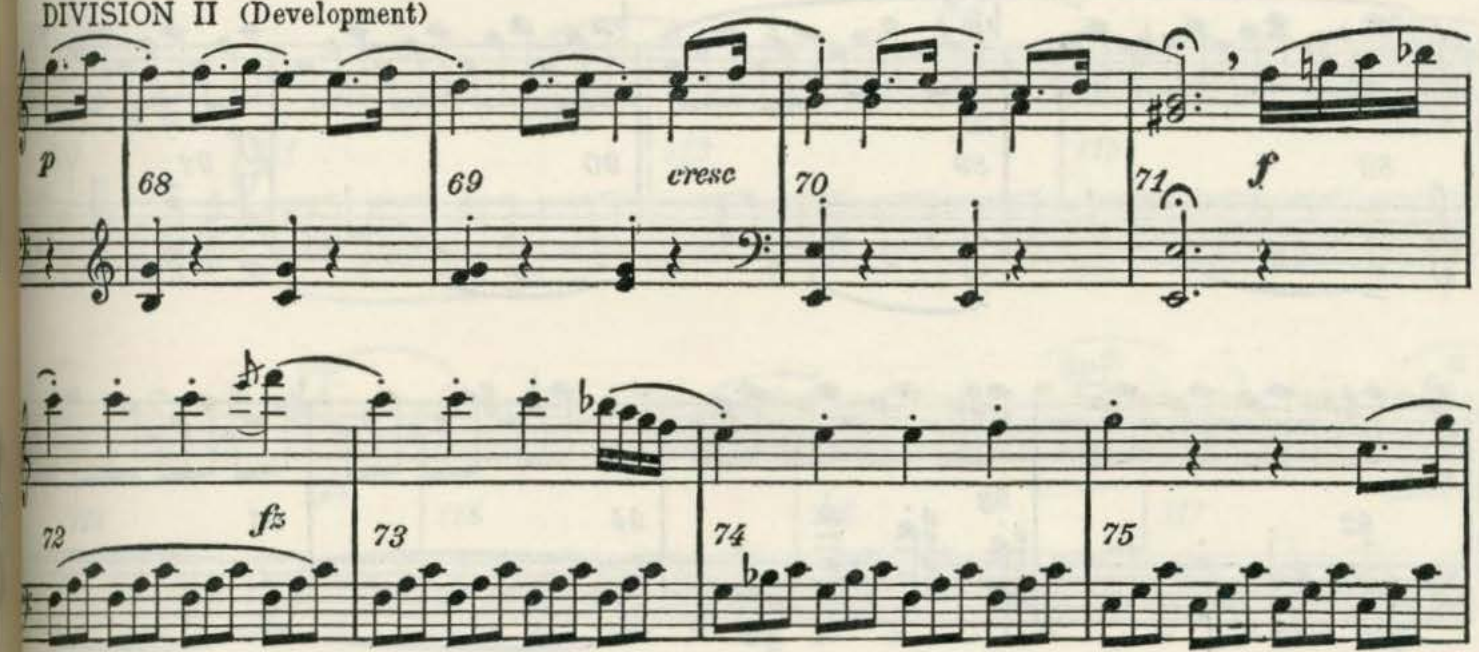
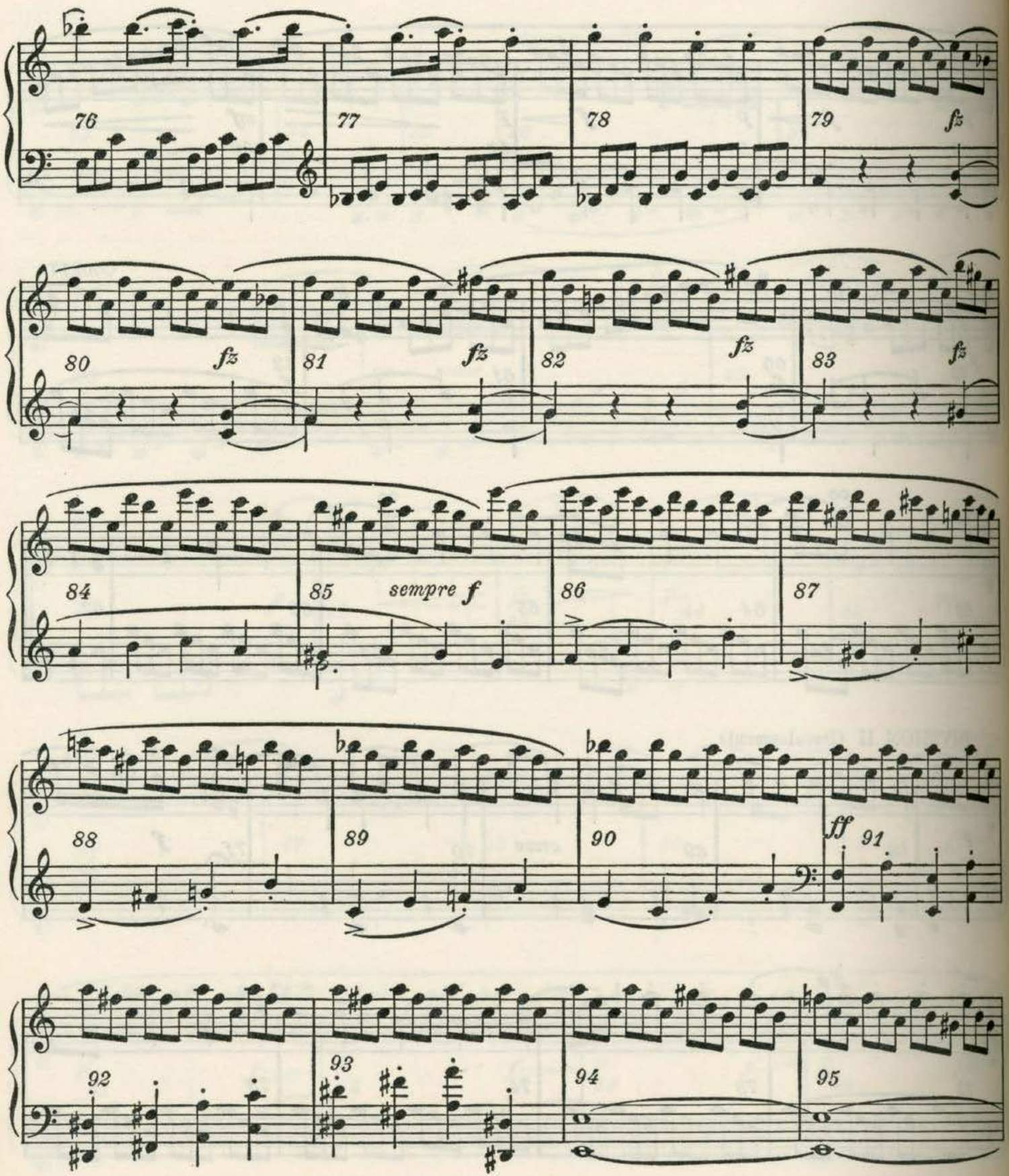
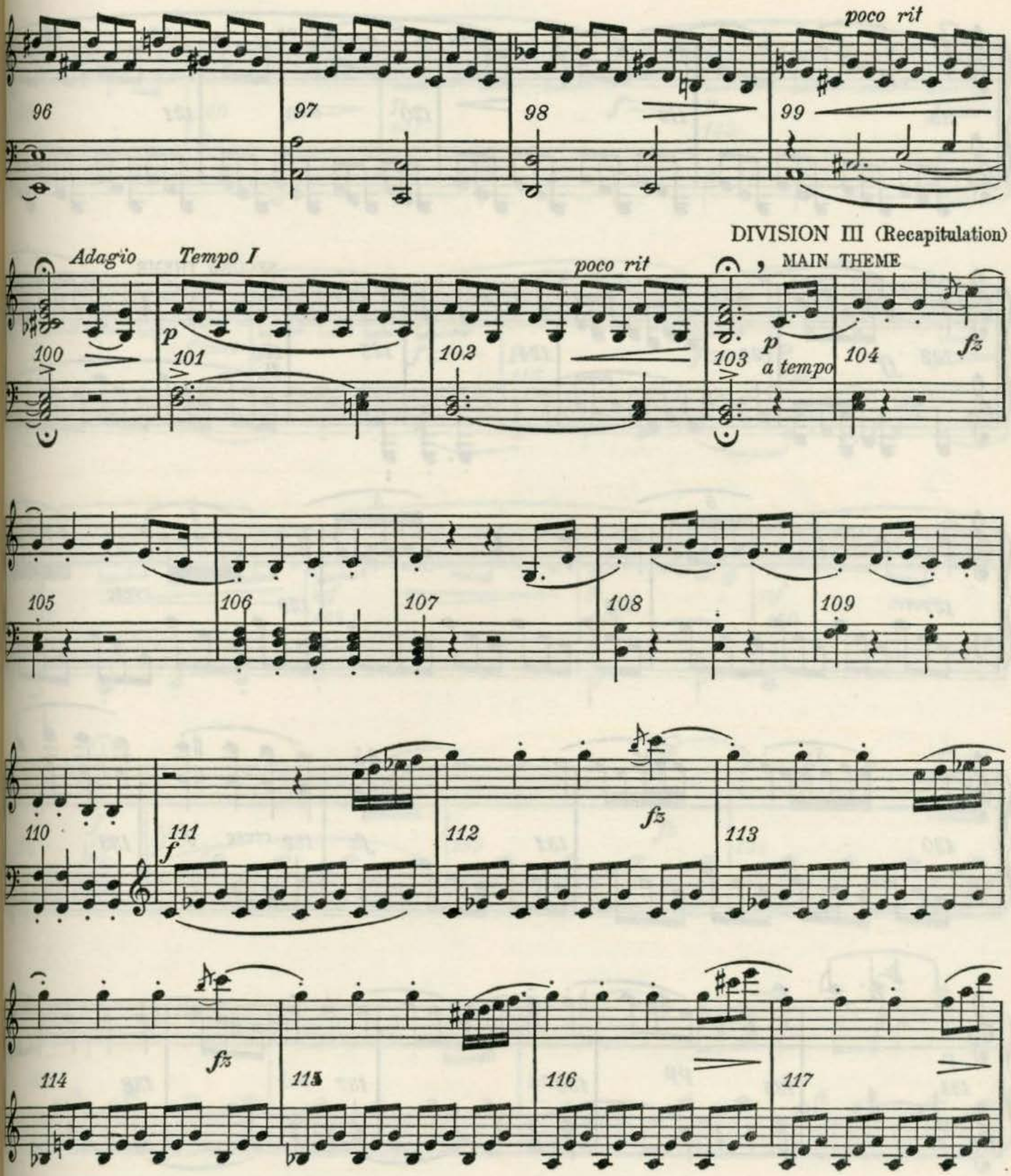
49
50
51
52
53
54
cresc
p
f
fz
pp

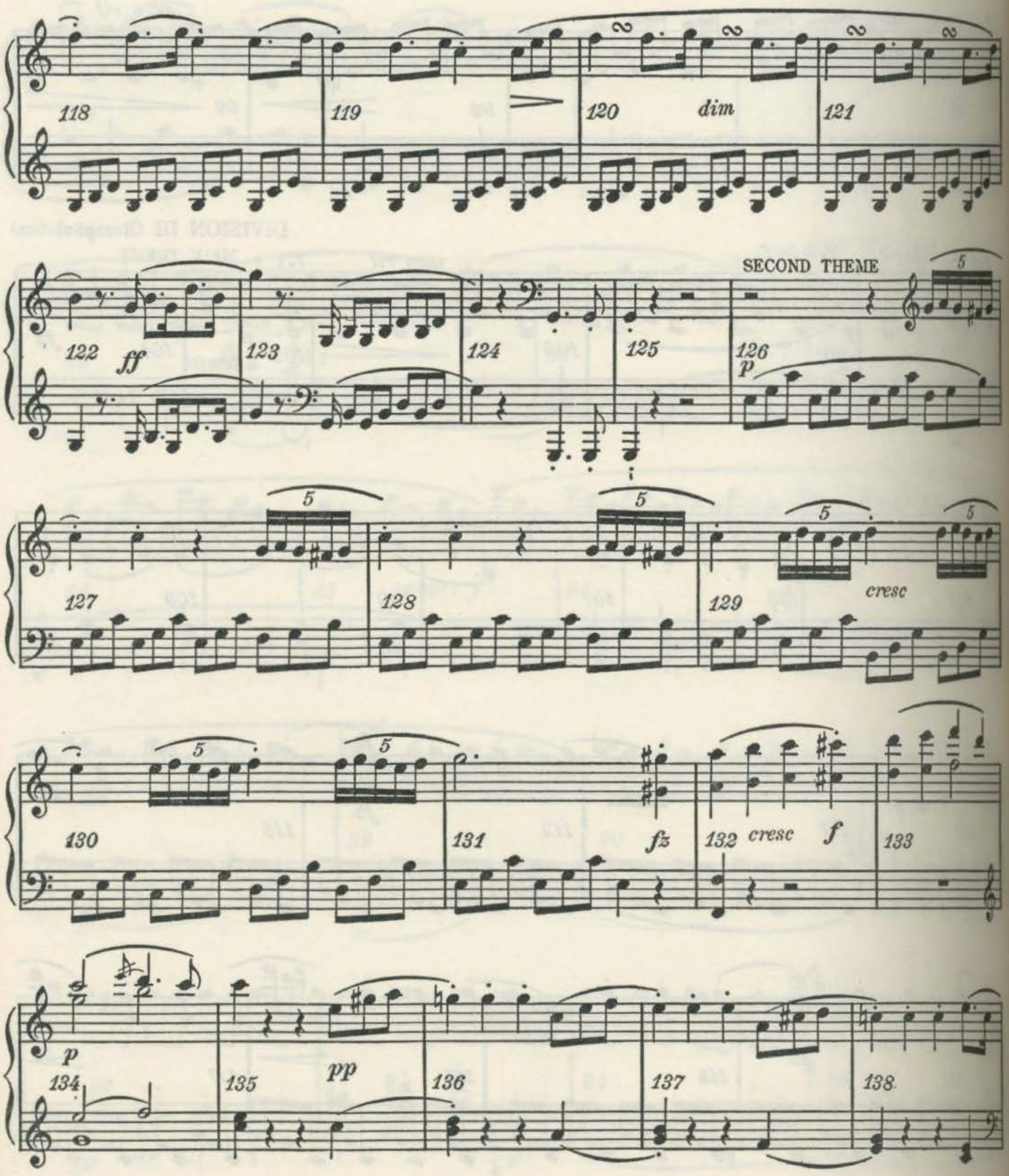


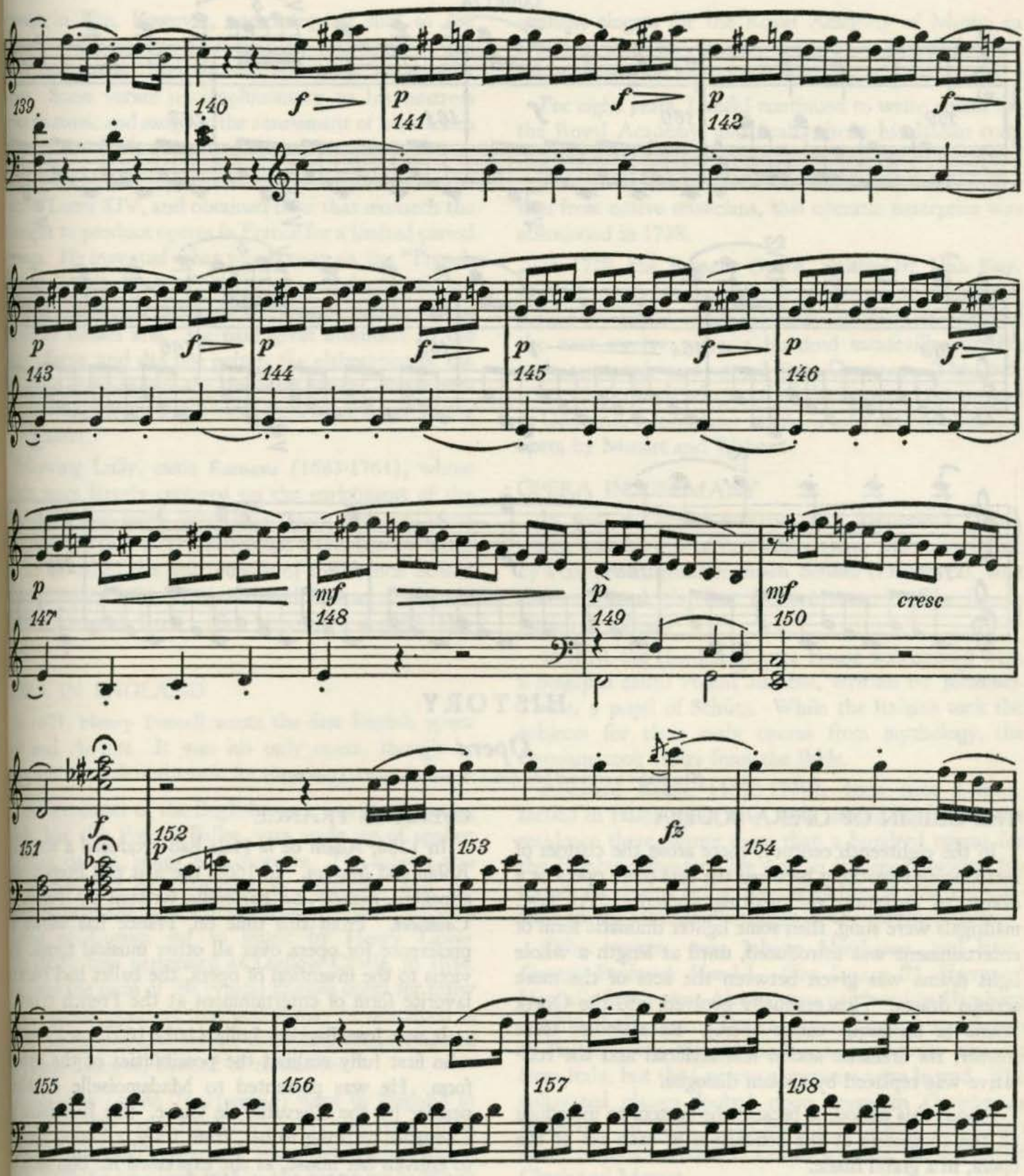
DIVISION II (Development)




76
77
78
79
fz
80
fz
81
fz
82
fz
83
fz
84
85
sempre f
86
87
88
89
90
ff
91
92
93
94
95


poco rit
96
97
98
99
DIVISION III (Recapitulation)
Adagio
Tempo I
poco rit
MAIN THEME
100
101
102
103
104
p
a tempo
fz
105
106
107
108
109
110
111
112
113
f
fz
114
115
116
117


118
119
120
dim
121
122
ff
123
124
125
SECOND THEME
126
p
127
128
129
cresc
130
131
fz
132
cresc
f
133
p
134
135
pp
136
137
138


139.
140
f
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147
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151
152
p
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fz
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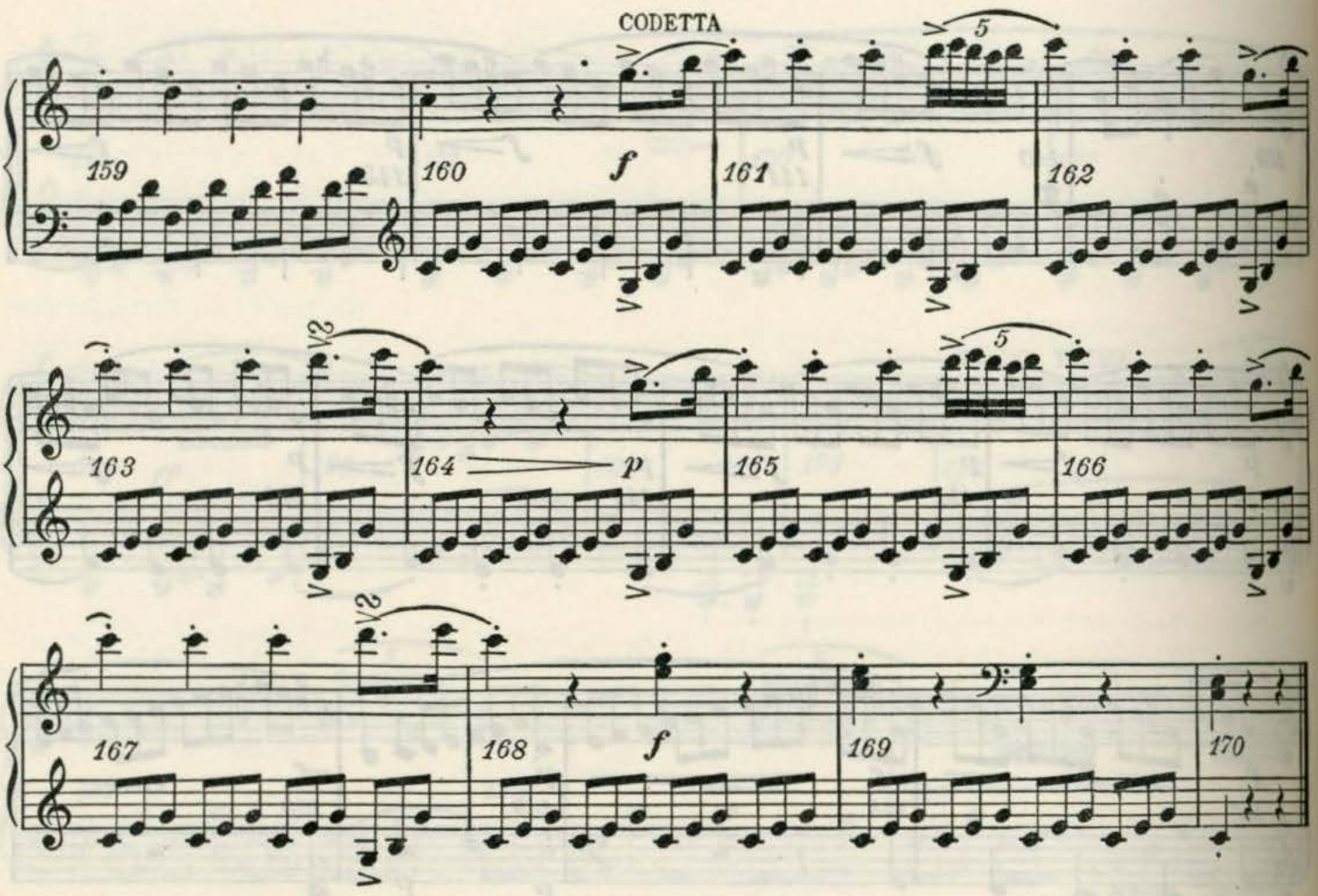


HISTORY

Opera

(This subject is continued from Lesson 71, and is resumed in Lesson 76.)

THE ORIGIN OF OPERA BOUFFA

In the eighteenth century, there arose the custom of introducing something between the acts of an opera or a drama to entertain the waiting audience. At first, madrigals were sung, then some lighter dramatic form of entertainment was introduced, until at length a whole light drama was given between the acts of the more serious drama. This gradually evolved into the Opera Bouffa (a burlesque comic opera). Its melodies were fresher, its dramatic action less artificial and the recitative was replaced by spoken dialogue.

About this period, it became the custom to introduce all the characters at the conclusion of each act of the opera, in a grand finale.

OPERA IN FRANCE

In 1286, **Adam de la Hale** had produced a song-play, *Robin and Marian*. In 1669, the first real French opera appeared, namely, *La pastorelle*, written by **Perrin** and **Cambert.** From this time on, France has shown her preference for opera over all other musical forms. Previous to the invention of opera, the ballet had been the favorite form of entertainment at the French court.

It was **Jean Baptiste Lully** (1632-1687), a Florentine, who first fully realized the possibilities of the operatic form. He was presented to Madamoiselle de Montpensier by the Chevalier de Guise. She had asked the Chevalier to bring to her, from Italy, a young musician to enliven her house, as she expressed it. She soon lost

nterest in him, however, and relegated him to the itchen, where he amused himself by practicing on the uitar and violin, and by writing music to popular erses. Some verses uncomplimentary to his mistress e set to music and sang for the amusement of his kitchen ompanions, which pleasantry caused his dismissal.

Lully was finally appointed master of violins in the ourt of Louis XIV, and obtained from that monarch the ole right to produce operas in France for a limited period f years. He invented what was known as the "French Overture" (see Lesson 78, FORM AND ANALYSIS), introduced the ballet, extended the chorus, and abolished he florid Italian aria. He paid great attention to the cenic effects, and did not permit the elaboration of the melody to overshadow the dramatic action. Fragments f his operas, *Alceste* and *Armide et Renaud*, are still sung y recitalists.

Following Lully, came **Rameau** (1683-1764), whose efforts were largely centered on the enrichment of the rchestra. Not many years later **Gluck** appeared upon he scene (1714-1787); and though a German by birth, e may be called the real founder of the French School f grand opera. Of his operatic reforms we shall have ccasion to speak later. (See Lessons 76 and 88, HISTORY.)

PERA IN ENGLAND

In 1675, **Henry Purcell** wrote the first English opera Dido and Aeneas. It was his only opera, though he rote much incidental music for dramas.

The forerunner of the English opera was the Masque, hich, like the French Ballet, was made up of spoken ialogues, dances, songs, and choruses. The subject was sually mythical or allegorical in character, and the cenery was of the most elaborate description. Milton's *Masque of Comus*, set to music by **Henry Lawes** 595-1662), was performed at Ludlow Castle, in 1634. his fixed the form of the typical English opera for many ars. English opera at that period may be described as "play with songs, choruses, ensemble, etc., connected spoken dialogue, instead of recitatives."

Handel (see Lesson 73, HISTORY) went to England in 10, where the craze for Italian opera seemed to have ell-nigh banished native art from the English stage; d in 1720, he was sent back to the continent to secure eminent singers for the Royal Academy of Music, in London, then an operatic institution modeled after the Academie de Musique in Paris.

For eight years, Handel continued to write operas for the Royal Academy, and finally drove his Italian competitors from the field entirely. After a stormy period of trouble with famous prima donnas, and violent opposition from native musicians, this operatic enterprise was abandoned in 1728.

In 1729, the *Beggar's Opera*, written by **John Gay**, amused the public vastly. It was a vaudeville accompanied by music which utilized national airs. Within the next twelve years, a hundred vaudevilles in this style appeared, and spread into Germany. This contributed to the development of the *Singspiel* (song-play) in Germany, a form later moulded into national German opera by Mozart and Weber.

OPERA IN GERMANY

In 1627, a German translation of Rinuccini's *Dafne*, which was the text of Peri's first opera, was set to music by a composer named **Heinrich Schütz** (1585-1672), who also composed the first German oratorio, *The Resurrection of Christ*.

In 1678, the Hamburg Opera House was opened with a *Singspiel* called *Adam and Eve*, written by **Johannes Theile**, a pupil of Schütz. While the Italians took the subjects for their early operas from mythology, the Germans took theirs from the Bible.

Reinhard Keiser (1673-1739), born near Leipsic, settled in Hamburg in 1694, and, during his forty years residence there, wrote more than a hundred operas for the Hamburg theater. He was an immense favorite, his melodious strains being, for the public, a welcome contrast to the scholastic writings of the contrapuntists.

Other writers were **Johann Mattheson,** and later, **George Frederick Handel.** (See Lesson 73, HISTORY.) Handel's first opera, *Almira*, was produced in Hamburg in 1705. In Berlin and Dresden, great interest was shown in Italian opera. Singers and composers were brought from Italy, but the German composers were barred. The cultivated classes looked upon opera in German as barbarian. In 1738, it was given up entirely, and Italian opera reigned supreme in Germany, until the advent of Gluck and Mozart.

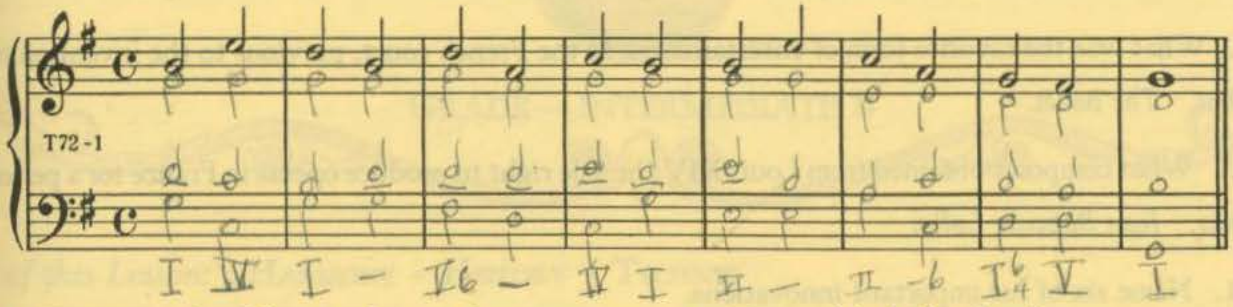
Test on Lesson 72

Marks Obtained

HARMONY

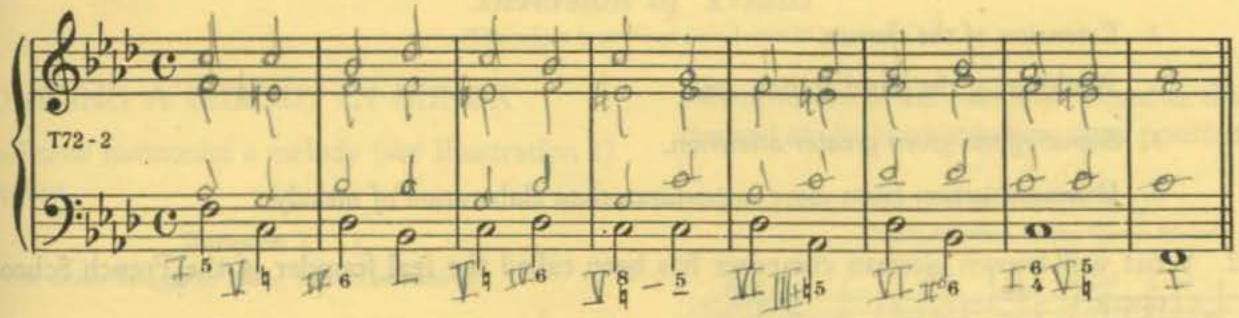
1. Harmonize the following melody in four parts, open position. Make your own selection of chords and inversions, and mark the same.

.... *Ans.*



2. Harmonize the following bass in four parts, open position. Mark the chords.

.... *Ans.*



FORM AND ANALYSIS

3. In the Sonata in C, by Haydn (Illustration 1 of the Lesson), why is the codetta in the key of G at measure 62, and in the key of C at measure 160?

.... *Ans. Because the second theme concludes in the dominant in the Exposition, and in the tonic in the Recapitulation.*

4. What chords are used repeatedly for modulations in the Development section?

.... *Ans. Dominant seventh chords.*

5. In what way does the main theme in the Recapitulation differ from the main theme in the Exposition?

.... *Ans. It is an octave lower in the Recapitulation.*

6. In what key does the second theme appear in

.... (*a*) the Exposition? *Ans.* G.

(*b*) the Recapitulation? *Ans.* C.

Marks Possible | Marks Obtained

HISTORY

7. What was the Opera Bouffa?

5 ____ *Ans. A form of light entertainment introduced between the acts of the more serious drama.*

8. Give the name, composers, and date of the first real French opera.

5 ____ *Ans. "La Pastorelle," written by Perrin and Cambert, in 1669.*

9. What was the favorite form of entertainment at the French court, previous to the invention of opera?

5 ____ *Ans. The ballet.*

10. What composer obtained from Louis XIV the sole right to produce operas in France for a period of years?

5 ____ *Ans. Jean Baptiste Lully.*

11. Name six of his important innovations.

6 ____ *Ans.* 1. *Invention of the "French Overture."*
2. *Introduction of the ballet.*
3. *Extension of the chorus.*
4. *Abolition of the florid Italian aria.*
5. *Scenic effects given greater attention.*
6. *Dramatic action given more importance than elaboration of melody.*

12. What well-known German composer has been called the real founder of the French School of grand opera?

5 ____ *Ans. Gluck.*

13. Give the name, composer and date of the first English opera.

5 ____ *Ans. "Dido and Aeneas," written by Henry Purcell, in 1675.*

14. When, and by whom, was the "Beggar's Opera" written?

5 ____ *Ans. In 1729, by John Gay.*

15. Who composed the first German oratorio and also set to music the text of Peri's first opera, "Dafne?"

5 ____ *Ans. Heinrich Schütz.*

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100 ____ **Total.**

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Pupil's Address.....

Pupil's Class No......

Teacher's Name.....

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PIANO

LESSON 73

GRADE—INTERMEDIATE B

ubjects of this Lesson: HARMONY · HISTORY · TECHNIC

HARMONY

Inversion of Triads

(This subject is continued from Lesson 72.)

ARMONIZING A MELODY IN MINOR

We shall now harmonize a melody (see Illustration 1) a minor key.

Illustration 1

A Given Melody in Minor to be Harmonized

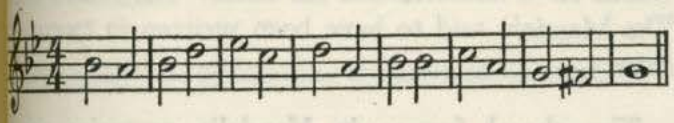
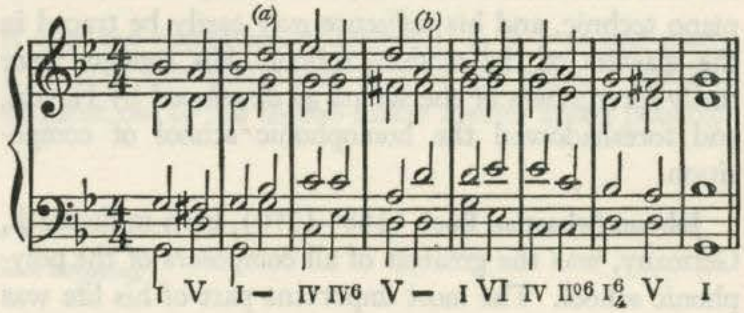


Illustration 2 needs no special explanation. The upard progression of all the voices at *(a)* is justified, cause each voice is moving to another tone of the ne chord. As the bass moves an octave, the chord is still in fundamental position. Observe that from *(b)* to the end of the harmonization, close position is employed.

Illustration 2

Harmonization of the Given Melody



HISTORY

The First Classical Period

ARLATTI, BACH AND HANDEL

The history of music naturally divides itself into veral periods, the first of all being that which extended er the centuries devoted to experimentation and the tablishment of the underlying principles of the art of sic and a system of notation. This preliminary period been covered in previous Lessons. We are now to take the study of the First Classical Period, which extended approximately from the closing days of the seventeenth century to the middle of the eighteenth century.

During these years, polyphonic music attained its highest development. In this style of music, the harmonic structure is secondary to the melodic progressions of the parts. In homophonic music, on the other hand, harmony, as accompaniment to a single melodic idea, forms its essential feature.

The beginnings of music in the early Christian Church were strictly monophonic. Congregations sang their hymns in unison, unaccompanied. Then singers and composers began to accompany these melodies with one or more independent melodies, in tones having the same length as the *cantus firmus*, or original melody. This was the beginning of counterpoint. (See Lesson 61, History.)

As these separate melodies became more and more florid, and the compositions, consequently, more complicated, the need of securing unity made itself felt. This unity was first sought by means of Imitation.

The three great composers and players of this First Classical Period were **Domenico Scarlatti, Johann Sebastian Bach** and **George Frederick Handel.**

Domenico Scarlatti (1685-1757), born in Naples, Italy, was the son of Allessandro Scarlatti, the famous operatic composer. (See Lesson 71, History.) He had a decided instinct for the requirements of the harpsichord, and not only became a remarkable player, noted throughout Europe, but wrote important lessons and compositions for this instrument. He was, in a sense, the founder of piano technic, and his influence may easily be traced in the masters of the modern school. His sonatas were really forerunners of the sonata as developed by Haydn, and foreshadowed the homophonic school of composition.

Johann Sebastian Bach (1685-1750), born in Eisenach, Germany, was the greatest of all composers of the polyphonic school. The most important part of his life was spent in Leipsic, where, in 1723, he was appointed cantor of the Thomasschule, and directed the choirs of the two principal churches in the city.

Bach was a master of the organ, harpsichord and clavichord. As the mechanism of the clavichord (see Lesson 67, History) enabled the player to emphasize the entrance of a fugue subject, and to produce a deeper, more singing tone than the harpsichord possessed, it was the favorite instrument of Bach. Not until many years after his death did the pianoforte supersede the clavichord and harpsichord.

Polyphonic composition reached its culmination in Bach's works. He exhausted every principle as developed by the old Netherlands masters. His compositions include a vast amount of church music, such as cantatas, motets, chorales, masses, passion music, as well as music for the limited orchestra of his day. His monumental work *The Well-Tempered Clavichord* stands as a model of polyphonic writing for all time. In his playing, he attained complete independence of fingers, employing all five fingers and thus disregarding the rules of his day.

He has been called "the great source and fountain-head from whom well-nigh all that is best and most enduring in modern music has been devised."

George Frederick Handel (1685-1759), born in Halle, Germany, was, next to Bach, the greatest organist and harpsichordist of his time. His technic differed in no essential particular from that of Bach. His powers of improvisation were said to have been prodigious. He also played the violin, and was very partial to the oboe, for which he wrote considerably.

During the early part of his life he wrote many operas, which are now laid aside. In his oratorios, however, Handel has left his greatest legacy to the world, and, at the age of fifty-three, he began the series of these works which have immortalized his name. His masterpiece is *The Messiah*, said to have been written in twenty-four days.

The choral fugues in Handel's oratorios are fine examples of polyphonic art, though without the subtlety and structural complexity found in Bach's work.

His influence over his contemporaries was very considerable. His works were performed as soon as they were written, while Bach's great compositions were neglected for a hundred years, until given a notable revival by Mendelssohn's interest and influence.

Bach's works appeal chiefly to the educated musician, while Handel's have the qualities that all can appreciate. It is singular that these two great men never met, although each was anxious to make the acquaintance of the other. Their work developed to the fullest extent the glories of the polyphonic school, and brought to a close the First Classical Period. Handel's career is considered further in connection with the development of the Oratorio. (See Lesson 75, History.)

TECHNIC

Scale Fingerings

(This subject is continued from Lesson 65, and is resumed in Lesson 139.)

HE CHROMATIC SCALE

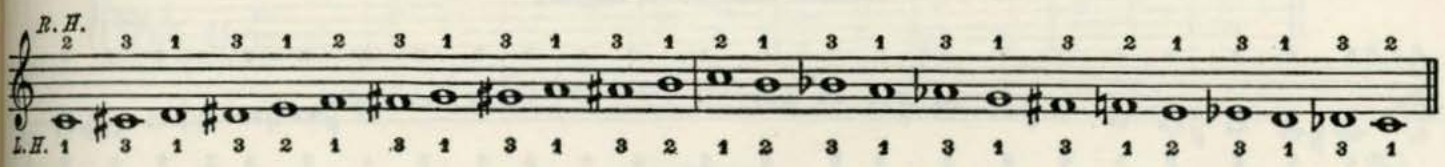
There are several fingerings for this scale. The first as given in Lesson 31, TECHNIC. The others are given Illustrations 4, 5 and 6. The first fingering is repeated Illustration 3 of this Lesson, in order to have all four gether.

FIRST FINGERING

The fingering taught in Lesson 31, TECHNIC, and shown again here in Illustration 3, is the easiest to learn and remember, although the others are better for very rapid passages. As already seen, the third finger of either hand is used exclusively on black keys, and the second finger is only used where two white keys come together.

Illustration 3

Chromatic Scale—First Fingering



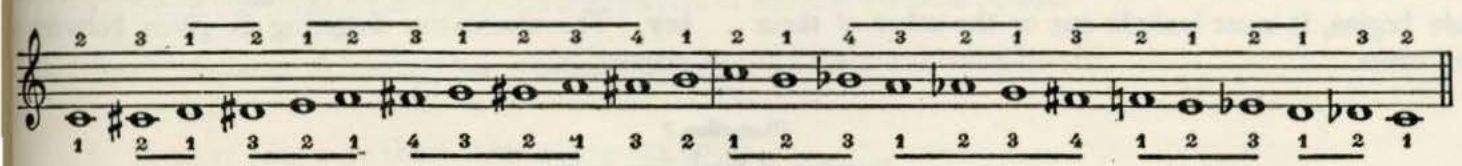
ECOND FINGERING

A second method of fingering is shown in Illustration 4.

It uses the succession of fingers 1, 2, 3, 4 in one place, 1, 2, 3 in two places and 1, 2 in one place. The less frequent use of the thumb makes greater speed possible.

Illustration 4

Chromatic Scale—Second Fingering

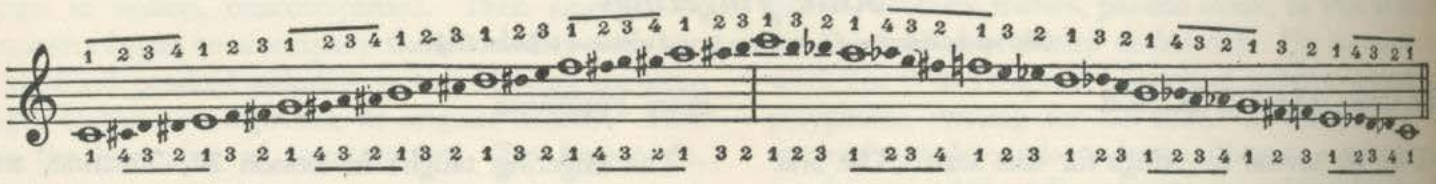


HIRD FINGERING

A third method of fingering brings the thumb on every ernate white key, and, therefore, requires two octaves the complete fingering, unlike any other chromatic or tonic scale. As the same notes are fingered differently two consecutive and continuous octaves, there are two ssible fingerings for any given passage; and, in actual practice, one would adopt that requiring the least crossing of thumb and fingers. In the more frequent use of 1, 2, 3, 4, lies the chief advantage of this method. In Illustration 5, the complete two-octave fingering is given, for both hands, with the 1, 2, 3, 4 succession marked by a line, and only the alternate white keys, on which 1 falls, shown by whole notes.

Illustration 5

Chromatic Scale—Third Fingering



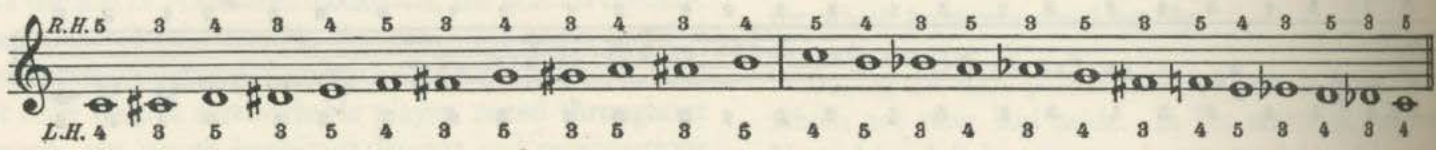
FOURTH FINGERING

A fingering, which is very serviceable for chromatic scale passages when combined with other notes in the same hand, is that given in Illustration 6. It leaves the first and second fingers free to play an additional part, legato if necessary.

While the *notation* of chromatic scales may vary with the different keys in which they occur, the fingering remains the same, the process merely being that of playing all the keys of the keyboard in succession. The notation used for the scales presented in this Lesson assumes the prevailing tonality to be that of C major.

Illustration 6

Chromatic Scale—Fourth Fingering



THE WHOLE-TONE SCALE

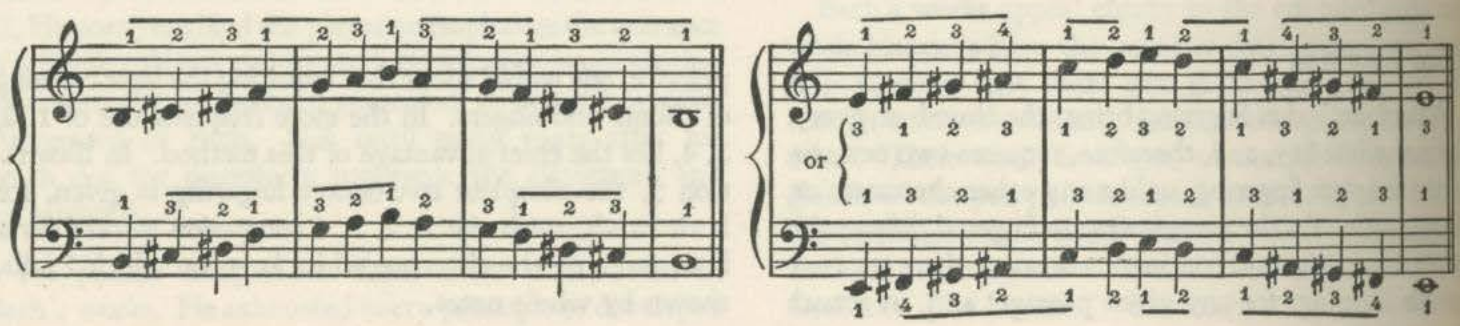
The Whole-Tone Scale, rather frequently used in modern music, progresses entirely by whole steps, of which there must be exactly six to the octave, since there are twelve half steps in an octave.

There can be only two different whole-tone scales on the keyboard—one which contains C and one which contains C♯. No matter on what key a whole-tone scale begins, it must include one or the other of these two tones.

The fingerings must be as below (see Illustration 7), regardless of the point of beginning of either scale, if we are to use the thumb on white keys only; and this is generally advisable in all scales. That is, the first scale may be begun on D♯ or F, just as well as on B, and the second on C or E (as shown), or any other tone in the scale. The notation may be in flats or sharps. It is *possible* to use the "1 2 3" fingering on the second scale as well as the first, but this brings the thumb on a black key. The alternative fingering is given between the staves.

Illustration 7

Fingerings of Whole-Tone Scales



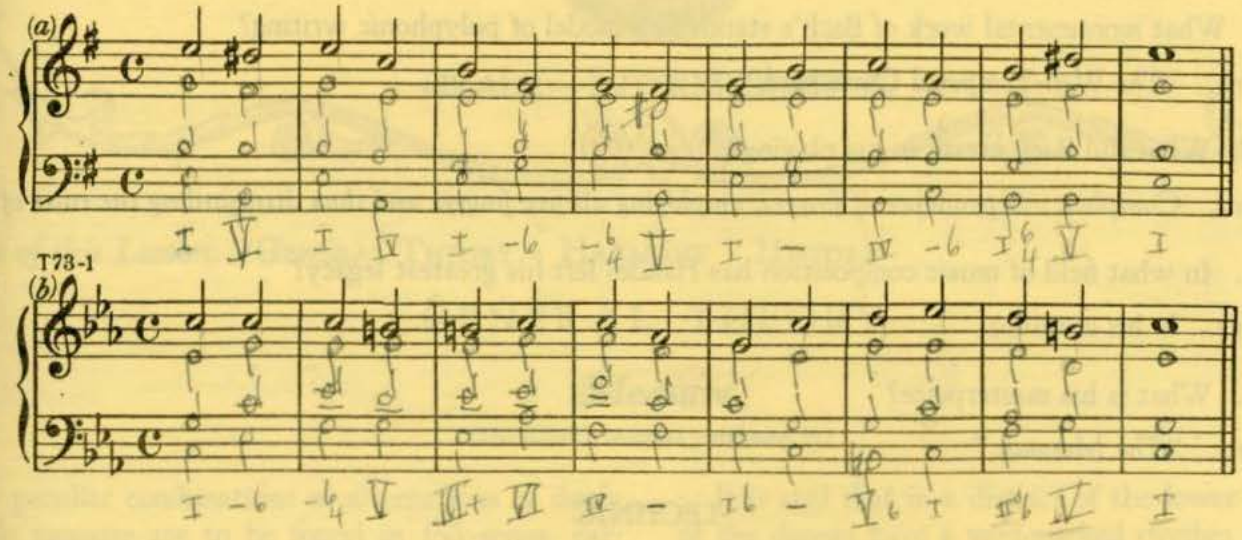
Marks Obtained

Test on Lesson 73

HARMONY

1. Harmonize the following melodies in four parts, open position. Mark the chords and indicate the inversions used.

Ans.



HISTORY

2. Give the dates covered by the first classical period.

Ans. From the end of the seventeenth century to the middle of the eighteenth century.

3. What is said of polyphonic music during this period?

Ans. It attained its highest development.

4. Name the three great composers and players of the first classical period.

Ans. Domenico Scarlatti, Johann Sebastian Bach and George Frederick Handel.

5. In what year were these three composers born?

Ans. 1685.

6. For what was Scarlatti distinguished in connection with

(*a*) the harpsichord? *Ans. He became a remarkable player and wrote important lessons and compositions for the instrument.*

(*b*) the piano? *Ans. He was, in a sense, the founder of piano technic.*

(*c*) the sonata? *Ans. His sonatas were the forerunners of the sonatas of Haydn.*

Marks Possible | Marks Obtained

HISTORY—*Continued*

7. Which of these three composers was the greatest of the polyphonic school?

5 ____ *Ans. Bach.*

8. Name three instruments of which he was master.

6 ____ *Ans. The organ, harpsichord and clavichord.*

9. What monumental work of Bach's stands as a model of polyphonic writing?

5 ____ *Ans. "The Well-Tempered Clavichord."*

10. What did Bach attain in his playing?

5 ____ *Ans. Complete independence of fingers, employing all five fingers and thus disregarding the rules of his day.*

11. In what field of music composition has Handel left his greatest legacy?

5 ____ *Ans. In his oratorios.*

12. What is his masterpeice?

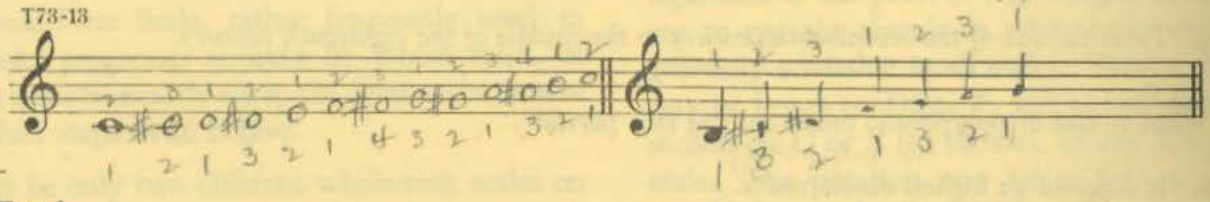
5 ____ *Ans. "The Messiah."*

TECHNIC

13. On the staves below write the second fingering (both hands) for the chromatic scale beginning on C and the fingering for the whole tone scale beginning on B.

10 ____ *Ans.*

T73-13



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Pupil's Class No......

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PIANO

LESSON 74

GRADE—INTERMEDIATE B

ubjects of this Lesson: GENERAL THEORY · HARMONY · HISTORY

GENERAL THEORY

Measure

(This subject is continued from Lesson 39.)

Many peculiar combinations or alternations of duple nd triple measure are to be found in folk-songs, par-cularly among those of the Slavic composers; and these nusual measures are sometimes used by modern com-osers. Quintuple and septuple measure are occasionally ound in older works.

UINTUPLE MEASURE

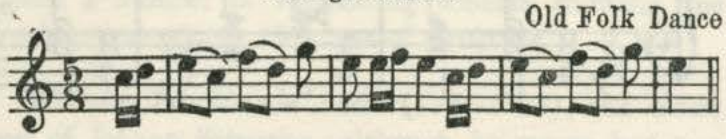
Quintuple Measure is, in fact, a combination of duple nd triple measure. Five-Four ($\frac{5}{4}$) is a combination of wo-four and three-four, and Five-Eight ($\frac{5}{8}$) combines wo-eight and three-eight. In each case, there is a pri-ary accent on the first beat, and a secondary accent on e third beat. Illustration 1 shows the employment of e-four measure by Tchaikovsky, in his Sixth Symphony.

It is said that in a district of the lower Rhine, many of the dances have a well-marked rhythm of five beats. The following fragment illustrates a simple dance with quintuple rhythm. (See Illustration 2.)

Illustration 2

Five-Eight Measure

Old Folk Dance



SEPTUPLE MEASURE

Septuple Measure is really a combination of triple and quadruple measure. Seven-Four ($\frac{7}{4}$), occasionally used, is a combination of three-four and four-four. There is a

Illustration 1

Five-Four Measure

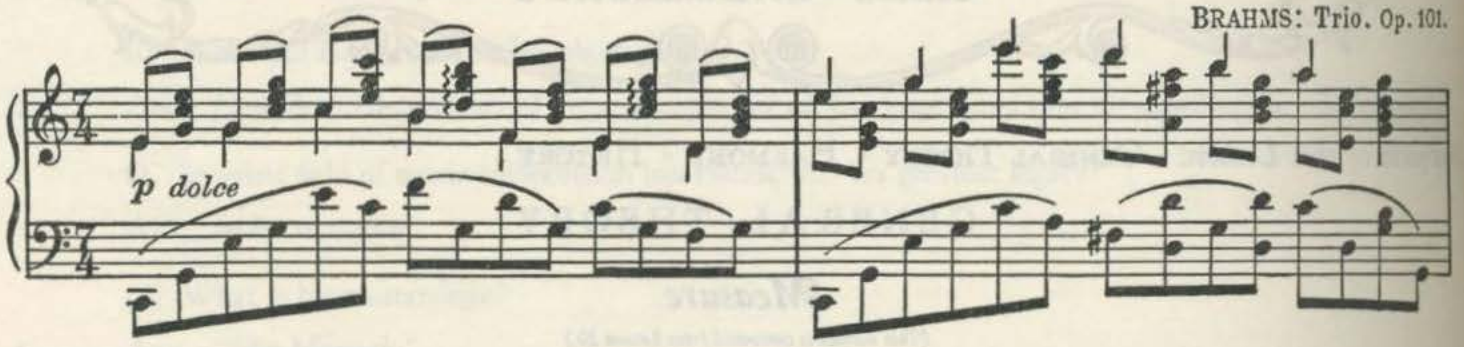
TCHAIKOVSKY: Symphony No.6.

principal accent on the first beat, and a secondary accent on the fourth beat. Brahms uses seven-four measure in his "Variations on a Hungarian Air," Op. 21, No. 22, and also in the Trio, Op. 101, shown in Illustration 3 (*a*).

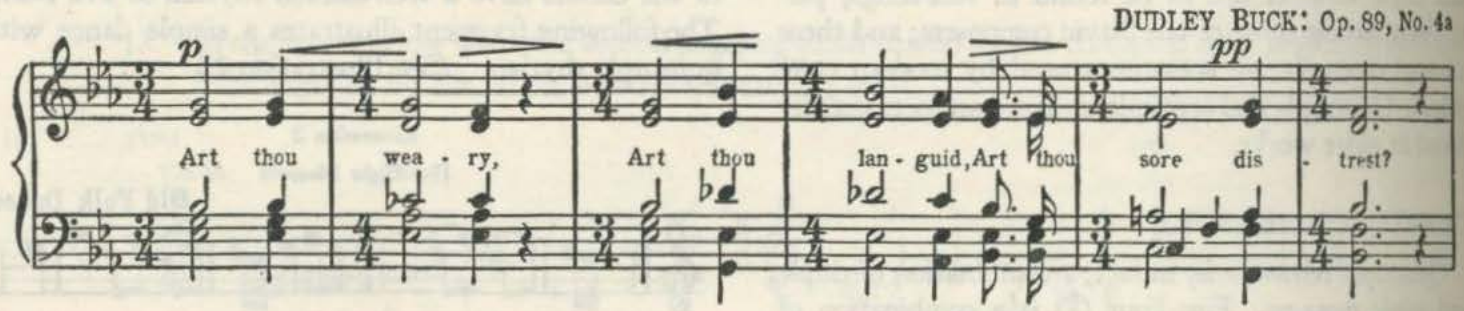
It is not uncommon to find one measure written in four-four measure, the next in three-four measure, and so on. Dudley Buck's anthem "Art Thou Weary" is a good example of this method of writing $\frac{7}{4}$ measure. An extract is shown in Illustration 3 (*b*).

Illustration 3

(a) Seven-Four Measure



(b) Three-Four and Four-Four Measures Alternating



HARMONY

Chords of the Seventh

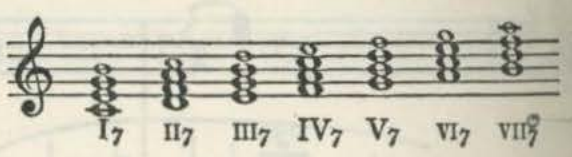
Up to the present time, we have used only triads, or chords of three tones.

When another third is added to a triad, a chord of four tones is produced. It is called a chord of the seventh. The new tone is a seventh from the root.

Every seventh chord is a discord. Thirds added to the triads of the major scale, produce the succession of seventh chords shown in Illustration 4. The most important is that on the dominant—V7. Those on the other degrees are called secondary or collateral sevenths.

Illustration 4

Chords of the Seventh on all Scale Degrees



The Dominant Seventh chord is taken up in Lesson 75, HARMONY.

HISTORY

Development of the Sonata

It is interesting to trace the history of the sonata from s crude and embryonic beginnings to the completed rm as embodied in the works of Haydn, Mozart and ethoven.

The word Sonata, as explained in Lesson 70, FORM D ANALYSIS, comes from a Latin word *sonare*, meaning sound. The word was first adopted to differentiate h a composition from the Cantata, something sung; word cantata, as also mentioned in Lesson 70, STORY, being derived from *cantare*, meaning to sing.

The earliest sonata of which we have any record is ributed to **Turini.** It was published in Venice, in 1624.

A sonata for violin by **H. J. F. Biber,** a German, con- s of five movements in alternate slow and quick time, contrapuntal idea and the church style prevailing roughout. This was published in 1681.

Corelli (1653-1713), the violinist, published many rch sonatas for strings, lute and organ; chamber atas for the same instruments, and other sonatas violin and violoncello and cembalo. In these favors four movements, arriving at considerable ance and variety thereby.

The domain of the sonata was, for a long time, almost clusively monopolized by writers for the violin.

Corelli's pupils imitated his style and structure. The eral characteristics of the sonata writers for the lin were nobility of style and feeling, and considerable lity in the choice of keys, subjects and development.

Johann **Kuhnau** (1660-1722), a noted representative of German clavier school and, for the last twenty-one rs of his life, Cantor of Leipsic, was one of the neers of the sonata as a work in several movements. his fourteen sonatas, the first, in three movements, published in Leipsic in 1695.

Domenico **Scarlatti** (see Lesson 73, HISTORY) wrote reat number of sonatas in one movement for the psichord. While he used the principle of imitation, rarely wrote a fugue.

His clavier sonatas abound in vivacity, humor and sparkling freshness, and were genuine sonatas in the original sense of the word—"sounding pieces" of independent character. Although little or no trace is found of a pronounced second subject, they do represent the freeing of the sonata from the strict and confining rules of polyphony.

Johann Sebastian Bach (see Lesson 73, HISTORY) wrote for many instruments and combinations of instruments. Some of his sonatas are, properly speaking, suites. In his six great violin sonatas, he follows the principles established by Corelli and his followers. Nearly all are on the four-movement plan. The fugal style prevails throughout. In course of time, the violin sonata was to some extent supplanted by the clavier sonata.

An Italian, **Galuppi** (1706-1785), wrote sonatas that illustrate the transition from the violin style to that of the clavier.

Thomas Arne (1710-1778), an English writer, produced a number of interesting sonatas showing the tendency to greater clearness of structure.

Wilhelm Friedemann Bach (1710-1784), the oldest son of Johann Sebastian, although he wrote but two sonatas, is credited with producing, in the sonata in D, the most elaborate and artistic work in this form before Beethoven.

Carl Philipp Emanuel Bach (1714-1788), son of J. S. Bach, is often spoken of as the inventor of the sonata form. While this is not strictly true, it is certain that his work showed new developments of style and form. He was the foster-father, so to speak, of a style of playing and writing which Clementi (1752-1832) adopted in his masterly treatment of the pianoforte, and which the great Beethoven carried to full completion.

The public was seemingly weary of the severity of the polyphonic style of writing. They sought to escape from the mental exertion necessary for the comprehension of involved polyphony, and were eagerly responsive to

music which should excite pleasurable emotions without mental strain.

Emanuel Bach was a highly cultivated man and an accomplished musician, who sought to express taste and elegance in all his work. By modeling his sonatas upon those of Scarlatti, he developed and fixed the outlines of that style of composition, and gave it artistic status through his extensive musical and social influence. In his hands, the suite, a cycle of dances growing out of the old chamber sonata, developed into a sonata of three movements, often passing into each other without pause, by means of connecting passages.

In his sonatas, the first movement is fairly complete in form. The second subject, however, is not clearly set forth, and the working-out section is in an embryonic state. His melodies are tuneful, but the slow movements are rather apt to be dry. The third movement is usually in rondo form.

Emanuel Bach's sonatas may be said to have been founded on the Italian violin and clavier sonata, the dance suites, and the Italian aria.

He left to his successors, the work of completing the cyclical form of the sonata, and developing the homophonic style of writing; theirs, too, was the task of establishing the form of the first movement, so that it might contain two subjects contrasting in subject and key, these two subjects to be thoroughly developed in a harmonic as well as contrapuntal manner.

Franz Joseph Haydn (1732-1809) was born in Rohrau, a little village of Austria. From humble ancestry and poverty, he rose through arduous effort to a commanding position in the world of music.

He mastered the violin, organ and harpsichord, and by dint of assiduous devotion to theoretical study, attained facility of technic in composition, and independence and originality in his style.

Musicians, at that time, were obliged to depend solely on the support and patronage of the nobility. In 1761, Haydn entered the service of Prince Esterhazy, at Eisenstadt, in Hungary. Here he remained for nearly thirty years, composing a vast amount of music of all kinds.

He accepted the form of the sonata as established by Emanuel Bach, enlarged the various movements and developed into clear order the various divisions of the first movement.

He applied this form to the various kinds of instrumental music. In the departments of the symphony and the string quartet (practically sonatas for the orchestra and string quartet, respectively), he became the model for succeeding generations. Indeed, he was generally called "Papa Haydn" and his title as the "father of the symphony" is a rightful one.

Besides his one hundred and twenty-five symphonies he made a great contribution to the domain of music in his "chamber music," which is the term used to describe music specially fitted for performance in an ordinary room, or small concert hall. It is applied to duets, trios, or other concert pieces for small combinations of instruments, and written in the sonata form.

Haydn composed his first classical sonata in 1759. While his string quartets and symphonies had four movements, his piano sonatas were not so ambitious, as the piano was still undeveloped, although stringed instruments had reached a state of comparative perfection.

In his fifty or more clavier sonatas there are usually but three movements, with the first in the sonata form. His symphonies and chamber music were simply an enlargement of his clavier sonatas.

The sonata, then, began its career in the hands of violin composers in the early part of the seventeenth century. In its infancy it was the attempt of composers to find a tonal medium for the expression of individual feeling, which could not find adequate expression in the formal and intricate polyphony of the church. Through canzonas, fantasias, dance-tunes and suites, the form of the sonata slowly made its way, finally emerging with its classic structure firmly molded by Haydn, as a model for the work of succeeding generations.

We may say that Haydn established the form of the sonata, Mozart developed it, and Beethoven enriched and completed it.

Modern orchestration also practically dates from the time of Haydn, the essential principles established by him remaining unaltered to this day.

Further particulars of Haydn's work are given in Lesson 75, History, under Oratorio.

Marks Obtained

Test on Lesson 74

GENERAL THEORY

1. What is quintuple measure?

.... *Ans.* *A combination of duple and triple measure.*

2. Where are the accents?

.... *Ans.* *The primary is on the first beat and the secondary on the third.*

3. What is septuple measure?

.... *Ans.* *A combination of triple and quadruple measure.*

HARMONY

4. When a third is added to a triad, what is the chord of four tones thus produced called?

.... *Ans.* *A chord of the seventh.*

5. What is the most important seventh chord?

.... *Ans.* *That on the dominant.*

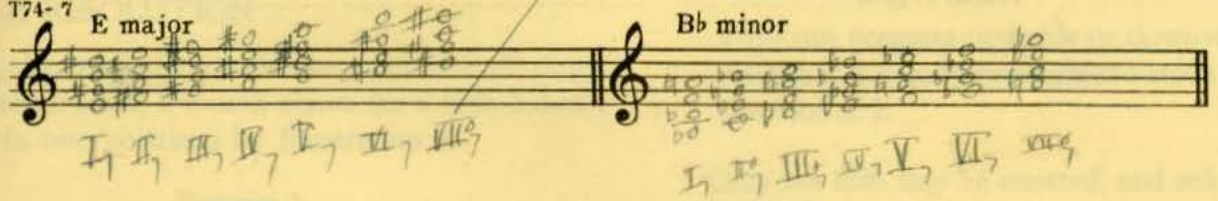
6. What are the seventh chords on the other degrees called?

.... *Ans.* *Secondary or collateral sevenths.*

7. Write the chords of the seventh, on each degree of the scales of E major and B♭ minor. Do not write the key signatures, but place accidentals before the notes where required.

.... *Ans.*

T74- 7



HISTORY

8. Give the composer and date of the first published sonata.

.... *Ans.* *Turini; sonata published in Venice, in 1624.*

9. What class of composers monopolized the domain of the sonata for a long time?

.... *Ans.* *Writers for the violin.*

10. What great German composer followed, in his sonatas, the established principles of Corelli and his followers?

.... *Ans.* *Johann Sebastian Bach.*

Marks Possible | Marks Obtained

HISTORY—*Continued*

11. Which one of his sons has been incorrectly spoken of as the inventor of the sonata form?

5 ____ *Ans. Carl Philipp Emanuel Bach.*

12. Give the dates of the birth and death of Franz Joseph Haydn.

5 ____ *Ans. 1732-1809.*

13. What development of the sonata form as established by Emanuel Bach did Haydn make?

5 ____ *Ans. He enlarged the various movements and developed into clear order the various divisions of the first movement.*

14. What title given to Haydn is considered a rightful one?

5 ____ *Ans.* "*Father of the Symphony.*"

15. With regard to the form of the sonata, what is said to have been the work of Haydn, Mozart and Beethoven, respectively?

10 ____ *Ans. Haydn established it, Mozart developed it, and Beethoven enriched and completed it.*

16. What did Haydn accomplish in the field of orchestration?

5 ____ *Ans. He established principles that remain to this day.*

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100 ____ **Total.**

*Pupil's Name*_____

*Pupil's Address*_____

*Pupil's Class No.*_____

*Teacher's Name*_____

Sherwood Music School Courses

PIANO

LESSON 75

GRADE—INTERMEDIATE B

Subjects of this Lesson: HARMONY · FORM AND ANALYSIS · HISTORY

HARMONY

The Dominant Seventh Chord

(This subject is resumed in Lesson 76.)

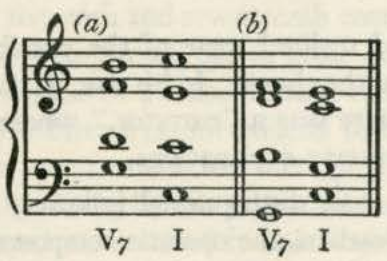
In comparing the different chords of the seventh, it will be seen that the chord on V, consisting of a major triad and a minor seventh, is the most familiar. It is also the only one with these intervals, and its position is therefore fixed. The seventh chord on the dominant is called the dominant seventh, and is indicated by V_7. It is also the dominant seventh of the *tonic minor* key—C major and C minor, for example, having the same dominant seventh chord.)

REGULAR RESOLUTION

The regular resolution of the dominant seventh chord is to the tonic triad, a fourth above (or a fifth below), as shown in two positions by Illustration 1.

Illustration 1

Resolution of the Dominant Seventh Chord



In the regular, or natural, resolution of the dominant seventh chord, the

Seventh resolves downwards one degree to the third of the tonic triad; the

Third, if it is in the soprano (or highest) voice, progresses upwards one degree to the tonic (fundamental of I), as at (*a*) above; if in an inner voice, it is sometimes allowed to fall, to complete the tonic chord, as at (*b*) of Illustration 1; the

Root progresses upwards a fourth (or downwards a fifth) to the root of the tonic triad; the

Fifth can progress upwards or downwards a degree, though it is usually preferable to move downwards to the root of I.

Only the fifth may be omitted, and only the root may be doubled.

Illustration 2 is a given bass to be harmonized in four parts, using the dominant seventh chord; and Illustration 3 shows the harmonization complete.

Illustration 2

A Given Bass to be Harmonized

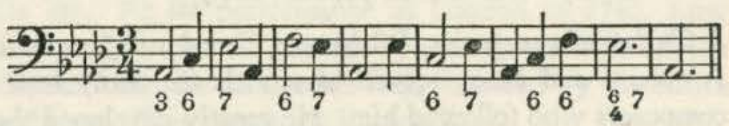
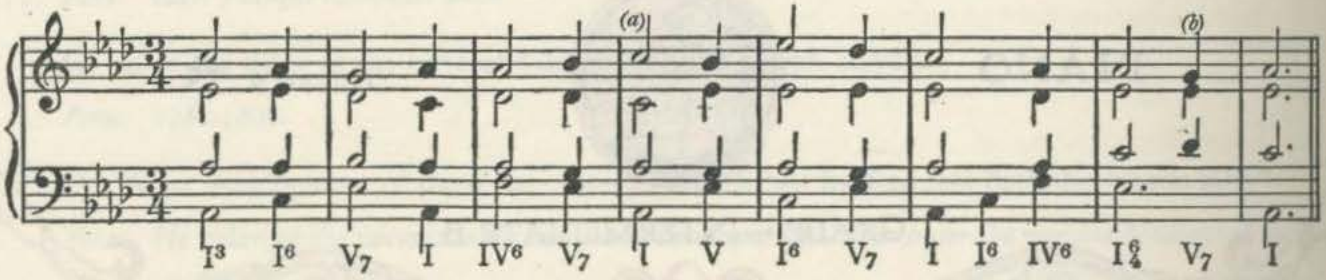


Illustration 3

Harmonization of the Given Bass, Using the Dominant Seventh Chord



At (*a*), the soprano moves to C, in carrying out the melodic progression desired. On account of the resolution of the seventh in the alto, this doubles the third of the chord. Such doubling between soprano and alto is allowed, as illustrated in Lesson 50, HARMONY. It is best when, as here, the octave is taken in contrary motion from a sixth.

The fifth is omitted and the fundamental doubled, in the V_7 chord, at (*b*), which allows the final chord to be complete, at the resolution.

FORM AND ANALYSIS

Cyclical Instrumental Works

(*Works of Several Movements.*)

(*This subject is continued from Lesson 72, and is resumed in Lesson 76.*)

THE SONATINA

The Sonatina is, properly speaking, a small sonata, the themes of which are quite simple, and the development section rather short. The name, sonatina, has sometimes been applied to pieces which have no resemblance to the sonata form.

Kuhlau and others have written interesting sonatinas, which are valuable studies in form, phrasing, and style, without the elaboration of the true sonata.

THE RONDO-SONATA

The Rondo-Sonata form is a modification of the sonata movement so that it has three appearances of the chief theme—a characteristic of the rondo. We have first and second themes, just as in the sonata form. Then the first theme reappears in its original key. Part Two of the movement is largely episodic—that is, consisting of a new theme, instead of development. This again recalls rondo form. The recurrence of the first theme in Part Three makes the third appearance of this theme.

HISTORY

Oratorio

(*This subject is continued from Lesson 70.*)

ITALY

Our studies of oratorio thus far have led us to the work of **Carissimi** (1604-1674), who virtually fixed the form that this style of composition was to maintain for a century. (See Lesson 70, HISTORY.)

Carissimi's oratorios, *Belshazzar*, *David and Jonathan*, *Abraham and Isaac*, served as models for many lesser composers who followed him. He greatly developed the recitative, and realized some of the possibilities in the effective use of the chorus. In his day, in place of scenery and action, there was a "narrator," whose duty it was to supply necessary explanations.

Carissimi's most distinguished follower, in Italy, was **Allessandro Scarlatti,** the operatic composer and founder of the great Italian School of singing which developed such marvelous vocalists. (See Lesson 71, HISTORY.) Scarlatti was equally successful in the realm of opera,

cantata and oratorio. He released the aria from the restrictions of conventionality, and placed it beside the improved and purified recitative of Carissimi as an important factor in oratorio.

A contemporary of Scarlatti was **Allessandro Stradella,** whose *St. John the Baptist* was acclaimed as a beautiful example of this form of art. The Italian composers of the latter part of the seventeenth century built their oratorios and operas along the same general lines, the difference being mainly in the text. After the death of Stradella, the oratorio languished for a period, outstripped by its much more popular rival, the opera.

Giovanni Battista Pergolesi (1710-1736) treated the Latin hymn, *Stabat Mater*, in oratorio form, writing for soprano and contralto voices, accompanied by strings and organ. Many years later, Rossini, whose work in opera is discussed in Lesson 88, History, made an elaborate setting of the *Stabat Mater* which, however, is religious only in text, the music partaking of all the showy and artificial features of the florid Italian opera of the period.

GERMANY

In Germany the oratorio found a more congenial home. Owing to the Reformation, the devotion of the people to church music was more pronounced than in Italy.

The custom of presenting the closing incidents in the life of Christ in "Passion Plays," can be traced almost to the beginning of the Christian era. It has been the custom for some years to present, at Oberammergau, a Passion Play which is in reality an idealized survival of these mediaeval customs. This celebration, which takes place at stated intervals, attracts visitors from distant countries.

During the sixteenth and seventeenth centuries, settings of the Passion were turned out in great numbers. One of the early writers of Passion Music, **Heinrich Schütz** (see Lesson 72, History), introduced into his settings the chorale, or hymn, which had its origin in the German folk-song. It was sung by the people. Sometimes a large number of chorales were used in one Passion setting. In Leipsic, for many years, the "Passion According to St. Matthew" was sung on Palm Sunday. A sermon divided the two portions, and many chorales were sung. Unfortunately, abuses crept into the writing of these Passion settings, the humorous element being shockingly introduced, in some cases.

It remained for **Johann Sebastian Bach** (1685-1750, see Lesson 73, History), to weld all these conflicting elements into a harmonious whole. Bach is said to have written five different settings of the Passion, although two of them have entirely disappeared. The *St. Matthew Passion* is considered a masterpiece. It includes solos, arias, choruses, and chorales, while the narrative is assigned to "The Evangelist."

In addition to the five Passions, Bach wrote a *Christmas Oratorio*, an *Ascension Oratorio*, and ninety-seven cantatas, which are really short oratorios. His *B minor Mass* ranks as the most colossal work of its kind. It is of such stupendous proportions that it is adapted only for concert performance, and not as the musical part of the ritualistic service known as the High Mass.

George Frederick Handel (1685-1759, see Lesson 73, History), may be said to have combined earnestness of purpose and contrapuntal mastery, with a knowledge of Italian vocal methods. He knew how to write a simple melody, and support it by rich harmonies, and he thoroughly understood the dramatic value of the chorus. Compared with the fugues of Bach, Handel's fugues seem simple, but this very clearness and simplicity proved to be the main strength of his work.

His first oratorio, written in England, after the failure of his operatic enterprise, was *Esther*, produced in 1720. Other great works, following soon after *Esther*, were *Saul*, containing the still famous "Dead March," *Israel in Egypt*, *Samson*, *Theodora*, *Judas Maccabeus*, and many others not now heard in their entirety.

The Messiah, his masterpiece, was written in 1741, and received its first performance in Dublin, on the 12th of April, 1742, for charitable purposes. This great work which was completed in twenty-four days, was written when Handel was in the depths of discouragement and despair, deeply in debt, and persecuted by his enemies and rivals. It may be called the crowning achievement of his life. At its performance in London in 1743, King George II was so moved by the great "Hallelujah Chorus" that he rose to his feet, followed by the entire audience. This custom still prevails.

The Messiah was performed thirty-four times during Handel's lifetime, and his last public act was to direct it in 1759, a week before his death. Handel re-wrote many passages after its initial performance, and Mozart composed additional accompaniments in 1789, adding to the orchestra the clarinet, the color possibilities of which Handel did not fully realize.

Not until thirty-five years after Handel's death, did any composer put forth an important oratorio. In 1795, **Joseph Haydn,** inspired by hearing a performance in England of Handel's *The Messiah*, wrote his greatest work *The Creation*, at the age of sixty-four. His oratorio, *The Seasons*, followed in 1801. Haydn's work is entirely different from that of Handel. It contains many modern touches, and has some interesting pictorial attempts both in voice parts and orchestral accompaniment. (See Lesson 74, HISTORY.)

Ludwig Spohr (1784-1859) wrote an oratorio called *The Last Judgment*, which still receives occasional public performance.

Felix Mendelssohn Bartholdy (1809-1847, see Lesson 83, HISTORY), whose excellent oratorios, *St. Paul* and *Elijah*, are valuable additions to this form of music literature, was idolized in his own country, Germany, as well as in England.

Johannes Brahms (1833-1897, see Lesson 86, HISTORY), composed the *German Requiem*, the *Song of Destiny*, and the *Song of Triumph*—all great works.

FRANCE

France has always shown a decided preference for the opera. Her oratorio writers have been comparatively few in number, as the serious oratorio finds comparatively little favor among the pleasure-loving and instinctively dramatic French people.

Hector Berlioz (1803-1869, see Lesson 82, HISTORY) wrote a fine work called *The Damnation of Faust* which partakes of both opera and oratorio styles.

The melodious oratorios of **Charles Gounod** (1818-1893, see Lesson 95, HISTORY), *The Redemption* and *Mors et Vita* (Death and Life) were inspired by his frequent hearing of oratorio during his residence in England.

One of the most important works of the last hundred years is *The Beatitudes*, the masterpiece of **César Franck** (1822-1890, see Lesson 95, HISTORY.) He was a composer of Belgian birth, who lived in Paris, very little appreciated and much misunderstood during his lifetime. His genius was essentially ecclesiastic in character.

A work of later years, which reflects the trend of modern music, as well as the serious influence of César Franck, is *The Children's Crusade*, called a musical legend, written by **Gabriel Pierné.** (See Lesson 96, HISTORY.) He later wrote a sequel, *The Children of Bethlehem*. These works are extraordinarily elaborate in their orchestration, partaking strongly of the dramatic character of French opera.

OTHER COUNTRIES

Franz Liszt (1811-1886, see Lesson 85, HISTORY) wrote two excellent oratorios, *The Legend of St. Elizabeth* and *Christus*. In the latter, the aria and recitative are entirely banished.

Antonin Dvořák (1841-1904, see Lesson 92, HISTORY), the greatest of Bohemian composers, made a masterly setting of the *Stabat Mater*.

Edgar Tinel (1854-1912, see Lesson 99, HISTORY), the Belgian composer and pianist, is famous for his *Franciscus*, written in 1888.

Lorenzo Perosi (1872, see Lesson 103, HISTORY), a Roman priest and organist, wrote a large number of sacred choral works.

Wolf-Ferrari (1876, see Lesson 103, HISTORY) wrote an ultra-modern work of great proportions, entitled *The New Life*.

Edward Elgar (1859, see Lesson 97, HISTORY) is England's most gifted composer since the days of Purcell. His *Light of Life*, *Dream of Gerontius*, *The Apostles* and *The Kingdom* are all great oratorios, reflecting, somewhat, the Wagnerian style.

England (see Lesson 97, HISTORY) has a great number of writers who have produced choral works of lasting value, such as **Barnby, Sullivan, Mackenzie, Macfarren, Stainer, Bennett, Cowen** and **Parry,** and is pre-eminently the home of the cantata and oratorio. Choral societies thrive in every city throughout England and her musical festivals have international fame.

Of America's contributions to the literature of oratorio, we shall have occasion to speak in a later lesson. (See Lesson 116, HISTORY.)

Test on Lesson 75

Possible / Marks Obtained

HARMONY

1. What is the regular resolution of the dominant seventh chord?

5 ____ *Ans. To the tonic triad.*

2. In this resolution, what is the progression of

8 ____ (*a*) the seventh? *Ans. Downwards one degree to the third of the tonic.*

(*b*) the third? *Ans. If in the soprano, upwards one degree to the tonic; if in an inner voice, it is sometimes allowed to fall.*

(*c*) the root? *Ans. To the root of the tonic triad.*

(*d*) the fifth? *Ans. Upwards or downwards a degree.*

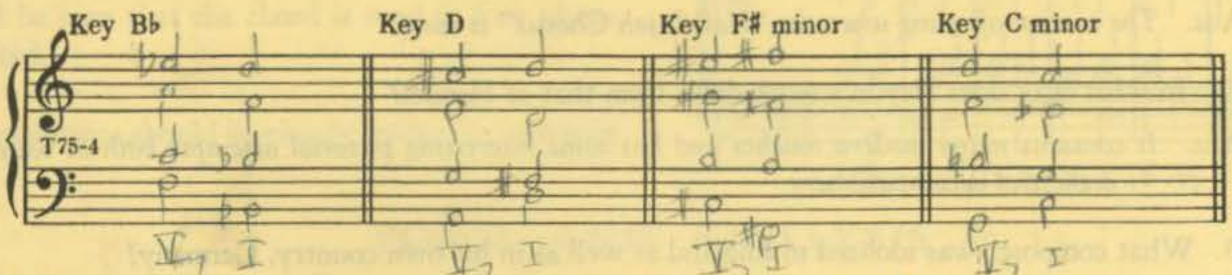
3. What tone only may be

6 ____ (*a*) omitted? *Ans. The fifth.*

(*b*) doubled? *Ans. The root.*

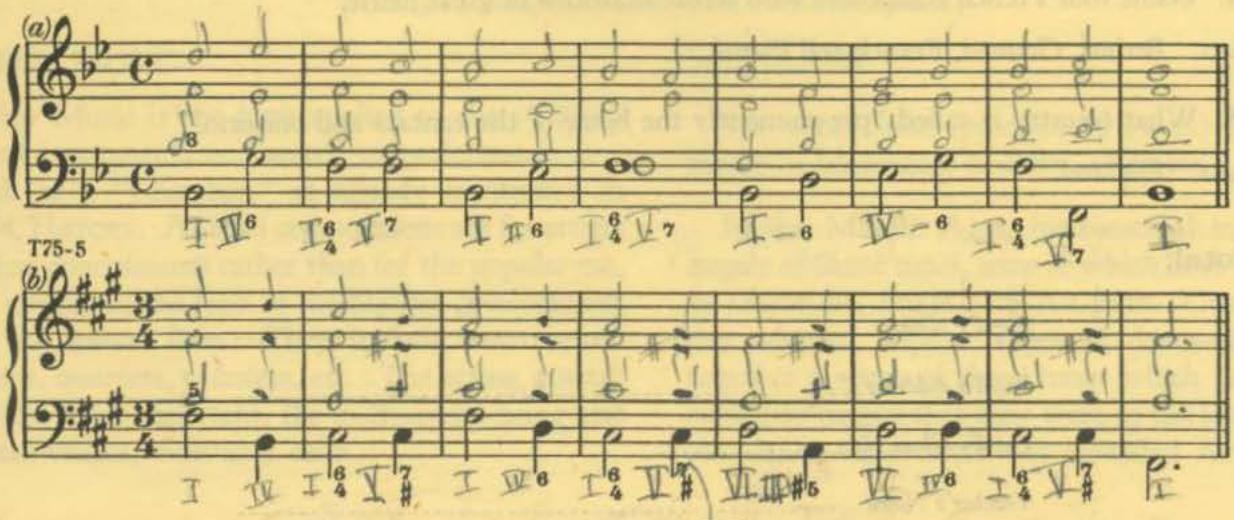
4. Write the V_7 chord, open position, with resolution, in the major keys of B♭ and D, and the minor keys of F♯ and C. Use accidentals instead of key signatures.

10 ____ *Ans.*



5. Harmonize, in open position, four parts, the following basses. Mark the chords.

10 ____ *Ans.*



Marks Possible | Marks Obtained

FORM AND ANALYSIS

6. What is a sonatina?

5 ____ *Ans.* A *small sonata.*

7. What is the rondo-sonata form?

5 ____ *Ans.* A *modification of the sonata, having three appearances of the chief theme, and Episode in place of Development.*

HISTORY

8. In what three lines of composition was Allessandro Scarlatti equally successful?

3 ____ *Ans.* *In opera, cantata and oratorio.*

9. Why did the oratorio find a more congenial home in Germany than elsewhere?

4 ____ *Ans.* *Owing to the Reformation, the devotion of the people to church music was especially pronounced.*

10. What was Bach's work in relation to the conflicting elements that had crept into the writing of Passion plays in Germany?

4 ____ *Ans.* *He welded them all into a harmonious whole.*

11. What custom, said to have been set by the king at a performance of "The Messiah," still prevails?

5 ____ *Ans.* *The custom of rising when the "Hallelujah Chorus" is sung.*

12. In what way does Haydn's work differ from that of Handel?

4 ____ *Ans.* *It contains many modern touches and has some interesting pictorial attempts both in voice parts and orchestral accompaniment.*

13. What composer was idolized in England as well as in his own country, Germany?

4 ____ *Ans.* *Mendelssohn.*

14. Name four French composers who wrote oratorios of great merit.

4 ____ *Ans.* *Berlioz, Gounod, Franck and Pierné.*

15. What country is called "pre-eminently the home of the cantata and oratorio?"

3 ____ *Ans.* *England.*

---

100 ____ **Total.**

Pupil's Name.....

Pupil's Address.....

Pupil's Class No......

Teacher's Name.....

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PIANO

LESSON 76

GRADE—INTERMEDIATE B

Subjects of this Lesson: HARMONY - FORM AND ANALYSIS - HISTORY

HARMONY

The Dominant Seventh Chord

(This subject is continued from Lesson 75, and is resumed in Lesson 77.)

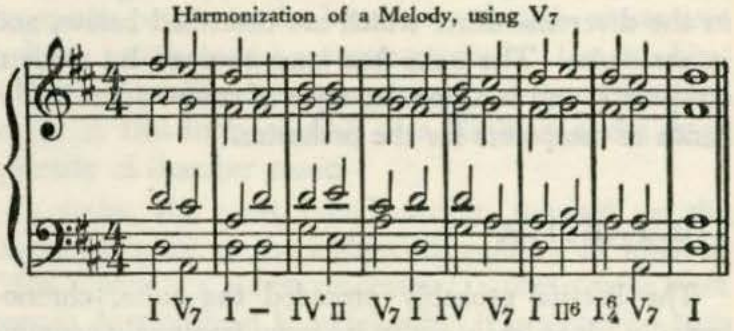
We shall now show how the dominant seventh chord may be employed in harmonizing a given melody. (See Illustration 1.)

It will be seen that the chord is used in four places, as indicated.

The resolutions should be closely studied in each case.

Illustration 1

Harmonization of a Melody, using V_7



FORM AND ANALYSIS

Cyclical Instrumental Works

(Works of Several Movements.)

(This subject is continued from Lesson 75, and is resumed in Lesson 77.)

CHAMBER MUSIC

Chamber Music is the term applied to compositions for several instruments and suited to performance in a small hall or a "Chamber," as already mentioned in Lesson 74, HISTORY. As such compositions are for artists and musical connoisseurs rather than for the popular ear, they are usually in the form of the highest development, that is, the sonata form. They include instrumental duets, trios, quartets, quintets, etc. The string quartet is one of the most important, the instruments being first and second violins, viola and 'cello.

THE SUITE

The name Suite (pronounced sweet) is French, and means "a succession, or series, of pieces."

In the Middle Ages, instrumental music consisted largely of dance tunes, some of which have been described in Lesson 58, FORM AND ANALYSIS. Composers of the day adopted popular types of dance-tunes, stringing together a series of these tunes which had no bond of similarity except that they were in the same key. When the dance tunes were not intended for dancing, but

merely for playing, they were worked out with greater care and in expanded form. Embellishments and variations were introduced; counterpoint was employed, and thus the suite became an elaborated collection of dance music.

The early suite contains a prelude and four divisions—the Allemande, Courante, Sarabande, and the Gigue. It was also called Sonata de Ballet when it consisted of dance movements only; and Sonata de Camera when it was constructed like the partita, as described below.

It is a difficult matter to state definitely when the suite was invented; it is generally supposed that the first suites were written in France, about 1650. It was the first instrumental form in which several movements were combined into a complete whole. Bach and Handel, made of the suite a dignified and worthy art-form.

When the sonata was generally adopted by composers the suite, as such, fell into oblivion, reappearing however, in the divertissements which are described below, and in serenades. The suite has been revived by modern composers, and is a popular style of composition in the hands of composers for the orchestra.

THE PARTITA

The Partita probably preceded the suite, chronologically. It is less strict in its form, frequently containing other movements, such as caprice, allegro, fugue, rondo, etc.

The Suite and the Partita Compared

That the suite and partita may be very similar as to length and contents may be seen from the following comparison of two of Bach's works. The latter, it will be seen, lacks the characteristic gigue as a concluding number.

Suite (English Suite No. 1)	Partita (No. 2 in C Minor)
1. Prelude	1. Sinfonia (Prelude)
2. Allemande	2. Allemande
3. Courante (Nos. 1 and 2) with variations	3. Courante
4. Sarabande	4. Sarabande
5. Bourrée (Nos. 1 and 2)	5. Rondo
6. Gigue	6. Caprice

THE SERENATA
(Serenade)

The name Serenata was derived from the Italian word *Sera*, meaning evening song. The old serenatas were largely written for wind instruments, as they were often played in the open air. Later, they became a favorite form for the concert room, and strings were freely used.

The old serenata contained a number of movements, and these were free in form. It was very popular in the eighteenth century, and for some time occupied a position between the orchestral suite, which preceded it, and the symphony which followed it.

Nearly every serenata of any consequence, began or ended with a march, and included a minuet. The gavotte and bourrée, sometimes found in the suite, disappeared entirely from the serenata.

When the wind instruments alone were used, the composition was called Harmony Music, and it is still thus called in Germany.

The serenata was usually intended for private performance.

THE DIVERTIMENTO
(Divertissement)

Mozart wrote many Divertimenti. They were compositions usually in six or seven movements, though sometimes only in four, and in one case as many as ten. They were written for strings or wind instruments, or for both combined. The following is the order of the movements in one of Mozart's divertimenti:

1. Allegro
2. Andante Grazioso (Six Variations)
3. Minuet
4. Adagio
5. Minuet
6. Andante and Allegro Molto.

The word *divertimento* is sometimes used to describe a potpourri, or medley, of the airs of an opera arranged for either orchestra or piano. The French word *divertissement* means an entr'acte, or interlude between the acts of an opera. Schubert's "Divertissement à la Hongroise," is a potpourri composed of certain Hungarian airs.

HISTORY

Opera

(This subject is continued from Lesson 72, and is resumed in Lesson 81.)

THE LATER EIGHTEENTH CENTURY

The opera has now been traced from its beginning, in the closing days of the sixteenth century, to the development of the florid form evolved by Scarlatti and his contemporaries.

The Florentine innovators, you will recall, had emphasized the supreme importance of the play, the music being entirely subordinate. With the remarkable development of the art of singing, the opera became purely a vehicle for the display of vocal virtuosity.

Haughtiness and unlimited conceit were often outstanding characteristics of the famous artists. Handel, during the stormy period of Italian opera in England, had an amusing encounter with the famous prima donna, Cuzzoni. It is said that she refused to sing in a new opera, unless the composer would re-write it for her, and that Handel seized her, held her out of a window, threatening to drop her if she did not consent to sing the part as written.

Not all composers might essay such heroic methods, and many of them were victims, consequently, of the singer's tyrannies. The composer became the slave of the vocalist, who, in many cases, had but a meager musical education. Frequently, the composer provided only the skeleton of the aria, allowing the vocalist to provide those embellishments which would best display his vocal agility.

To please the autocratic singer, a highly artificial form of the opera was adopted. Only six characters were allowed, three men and three women. The arias were assigned to the singers in fixed order. No ensemble beyond a duet was allowed, and the chorus could be used only in the closing finale. "The prima donna was the queen of the theater; when she made her entrance, she claimed the privilege of the escort of a page, who held the train of her robe and followed every movement."

The tenor was obliged to be either a noble father, a traitor or a tyrant. The basso was restricted to *opera bouffa*, for it was thought that his voice was naturally too grotesque to be heard in *opera seria* (serious opera). The male soprano was the monarch of the scene. Singularly enough, he was called *primo homo* (first man), and to him was given the lover's part. His very person was sacred on the stage. Others might stay and be slain, but he was inviolable and his head was always crowned with laurel; for it was the rule in Italy never to admit the murder of the chief singer, although the piece itself might reek with blood. These male sopranos were spoiled children. One must make his appearance upon a horse; another insisted upon descending from a mountain; another would not sing unless his plume was five feet in length, etc.

Grétry (1741-1813) declares that he never saw a serious opera succeed, during his eight years' residence in Rome. He says, "If the theater was crowded, it was to hear a certain singer, and when the singer left the stage, the people in the boxes played cards or ate ices and the people in the parterre yawned." Grétry, himself, was a prolific opera composer, producing over fifty works in this form, as well as a Requiem and a large quantity of chamber music.

Voltaire, the great French writer, summed up the status of opera in the eighteenth century as follows: "The Opéra is a public rendezvous, where people meet certain days without knowing why; it is a house which is frequented by everybody, although the master is frequently cursed, and the crowd bored."

The condition of *opera bouffa* was much better. The male soprano did not choose to waste his time with such "buffoonery;" the prima donna received such small compensation that women of more dramatic skill than vocal virtuosity had to be hired. *Opera seria* remained in its world of conventions and artificialities; *opera bouffa* was human in its aspects, appealing to the life of the people.

The composer was allowed much more liberty in the *opera bouffa*. He could write various kinds of ensembles such as duets, trios and quartets; and the chorus came into its own. The orchestra, too, was liberated from its meek subservience to the imperious singer.

Representative composers of the closing days of this brilliant, but highly artificial, period of Italian opera were **Piccinni, Paisiello, Cimarosa** and **Zingarelli.**

Niccola Piccinni (1728-1800) spent twelve years as student at the conservatory of Onofrio, then made his debut with an opera at the Florentine theater in Naples, in 1755. He became a very prolific opera writer, producing about eighty-five operas in all. Yet it is chiefly through his temporary rivalry with Gluck, brought about by the partisans of the respective composers, that his name is still famous. This is referred to again in connection with Gluck's operatic reforms.

Giovanni Paisiello (1741-1816) of Naples, but born in Taranto, was for some years the leading operatic composer of Italy, with Piccinni as his only rival. He wrote about one hundred operas, one of which, *The Barber of Seville*, held the boards until it was eclipsed by Rossini's more modern work of the same name. He also spent eight years in St. Petersburg by invitation of Empress Catherine, at a handsome salary; and several years in Paris, under the marked favor of Napoleon Bonaparte.

Domenico Cimarosa (1749-1801) attended the celebrated conservatory at Loreto for eleven years, and acquired a thorough knowledge of the Italian masters under Piccinni and others. He won immediate recognition with his first opera, which was produced at Naples, and thereafter spent his time between that city and Rome, until 1780. He later resided in St. Petersburg and Vienna, attaining still greater honors, and being regarded as a serious rival of the popular Paisiello. His operas reached a total of about sixty-one in all.

Nicola Zingarelli (1752-1837), exhibits purity of style and refinement of detail in his *Romeo and Juliet*.

After flourishing a century, opera had degenerated into mere concert performances, full of amazing inconsistencies, and dominated by vocal tyranny. Of dramatic sincerity, hardly a vestige remained.

GLUCK'S OPERATIC REFORMS

Christoph Willibald Gluck (1714-1787), born near Neumarkt, Germany, gave the world a full expression of his theories when over sixty years old. He had already written twenty operas, adhering to the accepted style, but was a thinker and an innovator. Being devoted to nature, he despised the artificial. He saw the essential weakness of the prevailing principles.

In 1762, in Vienna, he brought out *Orfeo*, choosing for the story, the same legend which Peri had used for his *Eurydice*, produced in 1600. In 1767, he produced *Alceste*, and in 1770, *Paris and Helen*. All three operas proclaimed his reformatory methods. No longer should the opera be made a puppet show for the display of vocal art; no longer should the love of sensation prevail; no longer should the play be completely subordinated to the musical element. Opera should be reformed according to the principles of the musical and dramatic arts combined.

Vienna remained quite unmoved and uninterested, so Gluck transferred his activities to Paris, in 1733. A number of his new works were performed, and in 1774 *Iphigenia in Aulis* was presented for the first time. He became the hero of the hour; Marie Antoinette, who had studied with him in Vienna, gave him her patronage, and he was granted a pension of six thousand livres, while the critics stormed and raged.

His opponents brought Piccinni from Italy, and pitted him against Gluck. All Paris took sides; the Revolutionary War in America was forgotten; the whispered question everywhere was "Gluckist or Piccinnist?" Finally, it was agreed that each should write an opera upon the text *Iphigenia in Tauris*. Gluck's work was produced in 1779, and was a most satisfactory exposition of his innovatory ideas. Piccinni's work appeared later, and suffered sadly in comparison. Gluck had won the battle of the natural and sincere against the conventional and artificial.

By his wide culture, Gluck was peculiarly fitted to perform this task of regeneration. He had visited practically every art center, and was a profound and serious student of art and literature in all phases. He was deeply impressed by Handel's oratorios, which he heard in England, and by Rameau's operas, heard in Paris. Handel's masterly handling of the chorus, and Rameau's dramatic sincerity of expression, both exercised a strong influence over his style.

Next to Gluck, the first great operatic composer was Mozart. Though contemporaries, Gluck and Mozart were dissimilar in temperament and character. Gluck's conception of the opera was that of the dramatist. Mozart, a youth of no great literary tendencies, felt the drama in terms of music. Each solved the problem in his own way. The advent of Mozart marks conclusively the passing of Italian supremacy in Germany.

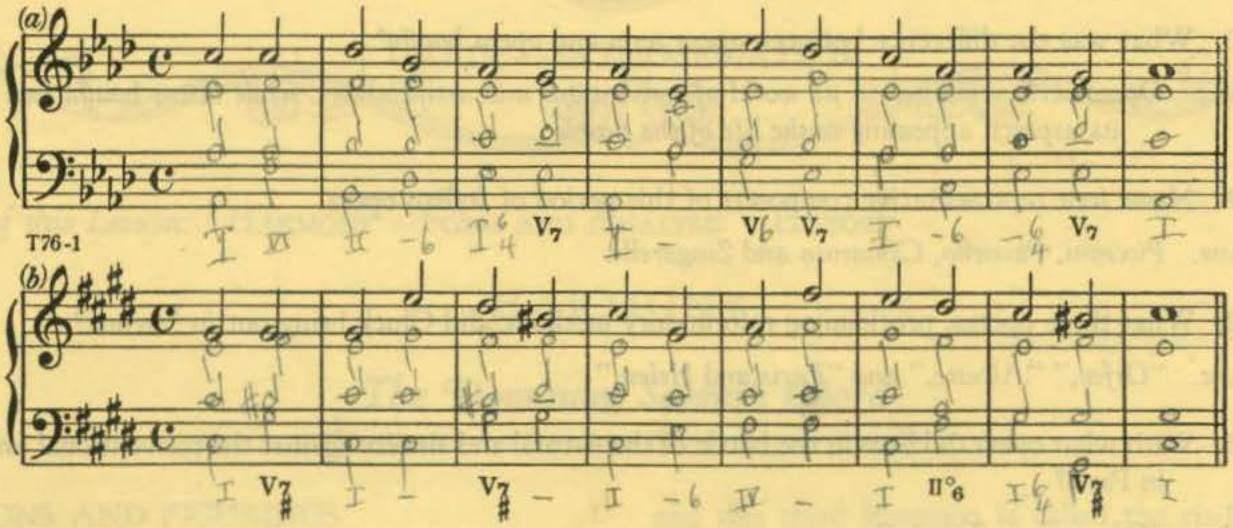
Test on Lesson 76

Marks Possible / Marks Obtained

HARMONY

1. Harmonize the following melodies in four parts, open position. Use the V_7 chord, as indicated, and mark the other chords.

10 ____ *Ans.*



FORM AND ANALYSIS

2. What is chamber music?

5 ____ *Ans. Compositions for several instruments, suited to performance in a small hall.*

3. What is a Suite?

5 ____ *Ans. A succession, or series, of pieces.*

4. What are the four divisions of the suite, in addition to the prelude?

8 ____ *Ans. The allemande, courante, sarabande and the gigue.*

5. How does the partita differ from the suite?

4 ____ *Ans. It is less strict in form.*

6. What old form was popular in the 18th century, and occupied a position between the orchestral suite and the symphony?

5 ____ *Ans. The serenata.*

7. What is the divertimento?

5 ____ *Ans. A composition, usually in six or seven movements, written for strings or wind instruments, or for both combined.*

Marks Possible | Marks Obtained

HISTORY

8. What were often outstanding characteristics of operatic artists in the later 18th century?

4 ____ *Ans. Haughtiness and unlimited conceit.*

9. What was done to please the autocratic singer?

4 ____ *Ans. A highly artificial form of the opera was adopted.*

10. What was the difference between *opera seria* and *opera bouffa?*

6 ____ *Ans. Opera seria remained in its world of conventions and artificialities, while opera bouffa was human in its aspects, appealing to the life of the people.*

11. Name four representative composers of this period of Italian opera.

4 ____ *Ans. Piccinni, Paisiello, Cimarosa and Zingarelli.*

12. What three operas, proclaiming reformatory methods, did Gluck bring out in Vienna?

6 ____ *Ans. "Orfeo," "Alceste," and "Paris and Helen."*

13. With what opera did he win the battle of the natural and sincere against the conventional and artificial in Paris?

5 ____ *Ans. "Iphigenia in Tauris."*

14. Who was the first great operatic composer next to Gluck?

4 ____ *Ans. Mozart.*

15. What did his advent mark?

5 ____ *Ans. The ending of Italian supremacy in Germany.*

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100 ____ **Total.**

Pupil's Name.....

Pupil's Address.....

Pupil's Class No......

Teacher's Name.....

Sherwood Music School Courses

PIANO

LESSON 77

GRADE—INTERMEDIATE B

ubjects of this Lesson: HARMONY - FORM AND ANALYSIS - HISTORY

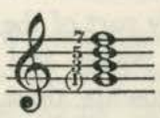
HARMONY

The Dominant Seventh Chord

(This subject is continued from Lesson 76, and is resumed in Lesson 78.)

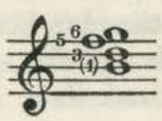
NVERSIONS AND FIGURINGS

The intervals of a fundaental seventh chord, counting from the bass, or lowest ne, are 3, 5, 7, thus:



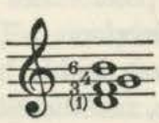
This figuring is generally abbreviated to 7.

If we invert the chord, by acing the third as the lowest ne, the intervals above it will mber 3, 5, 6, thus:



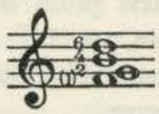
The first inversion of the seventh chord is called the -five chord; and is generally indicated by $\frac{6}{5}$.

If we have the fifth of the ord in the lowest voice, the tervals are 3, 4, 6, thus:



This second inversion is called the six-four-three, or ur-three chord, and may be figured $\frac{4}{3}$.

When the seventh of the ord is in the lowest voice, the tervals are 2, 4, 6, thus:



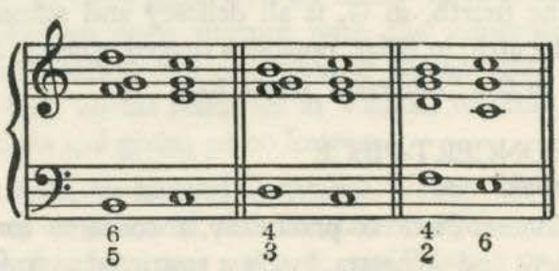
and this third inversion is called the six-four-two, or four-two chord. It may be figured $\frac{4}{2}$ or 2.

The resolutions of different degrees of the inverted chord of the seventh, are the same as when it is in root position, with the exception of the root. Being now in an upper voice, it usually remains stationary, and becomes the fifth of the tonic triad. As the seventh descends to the third of the tonic triad, the regular resolution of the last (third) inversion of V_7, is the six-three chord of the tonic.

Taking Illustration 1 as a model, play the three inversions of the dominant seventh chord and their resolutions to the tonic, in all the major and minor keys.

Illustration 1

Dominant Seventh Inversions and Resolutions



FORM AND ANALYSIS

Cyclical Instrumental Works

(Works of Several Movements.)

(This subject is continued from Lesson 76.)

THE CONCERTO

The Concerto is a composition for solo instrument, or instruments, and orchestra.

Mozart gave to the concerto three movements; sometimes these are merged into a single movement with three divisions. The first movement is generally an *Allegro*, written in sonata form; the second a short, slow movement; and the third, brilliant and dashing. The minuet and scherzo, which are so often found in the sonata, are omitted from the concerto, and brilliant display work is usually abundant.

There are concertos for almost every musical instrument. Those written for piano are the most numerous, and perhaps the most important. A cadenza is frequently introduced in the first movement of the concerto for purposes of display. It is developed from preceding material, and is usually entirely unaccompanied.

Haydn wrote twenty concertos for piano, few of which have survived. Mozart, the virtual founder of the modern concerto, wrote many concertos for stringed or wind instruments, and twenty-eight for one or two pianos and orchestra.

Beethoven wrote but one concerto for violin and orchestra, and five for piano and orchestra. He introduced many innovations in the form of the piano concerto. For example, he gave greater prominence to the orchestra. He was the first to connect the second and third movements without pause, and he provided accompaniment for some of the cadenzas. Beethoven gradually discontinued the cadenza, regarding it an interruption to the flow of orchestral thought. His fourth and fifth concertos are his finest achievements in this form; the fourth, in G, is all delicacy and refinement, while the fifth, in E-flat, possesses rugged majesty, and is known as the "Emperor" concerto.

THE CONCERT-PIECE

(*Concertstück*)

A Concert-Piece is practically a concerto for solo instrument and orchestra, but less restricted as to form.

Weber's Concertstück in F minor (Op. 79) is the most conspicuous example of this form.

THE CONCERTINO

A Concertino means, literally, a small concerto. The word bears the same relation to concerto as sonatina does to sonata.

THE SYMPHONY

A Symphony is, practically, a sonata for orchestra. The word is derived from the Italian word *sinfonia*, meaning a consonance of sounds.

The early uses of the word, symphony, do not conform to the present conception of the term. The function of instruments in the operas, masses, and cantatas of the early part of the seventeenth century, was to accompany the voices, and passages that were assigned to the instruments alone, were called symphonies. The early composition for many instruments, akin to our symphony, was called Concerto or Concerto Grosso.

Haydn's first symphony was written in 1759. As mentioned in Lesson 74, HISTORY, he has been called the "father of the symphony," being the first to establish its classic form. He used the strings to sustain the main harmony, and set free the woodwinds and brasses in an independence of their own.

Beethoven enlarged the orchestra, using instruments the possibilities of which had not been realized by his predecessors. The clarinet appears constantly; trombones, double bassoon and piccolo make their appearance, and the number of horns is increased to four in his Ninth Symphony. The minuet, the sole survivor of the old suite, used by Haydn and Mozart, gave place to the scherzo. Beethoven raised the symphony to the highest pitch of poetical expression. His slow movements are full of melodic loveliness, tenderness and pathos. His thematic treatment was masterly in the extreme.

HISTORY

The Second Classical Period

(This subject is resumed in Lesson 78.)

The Second Classical Period stretches, roughly speaking, over the half century, 1750-1800. This is the epoch of the development of homophonic music, of the sonata form, and the subsequent enrichment of the sonata by greater infusion of sentiment and feeling.

Carissimi, when he purified and perfected the newly-invented recitative, was working in the direction of homophony—music containing one principal melody with accompanying harmony. He prepared the way for the great Handel, who carried on the development of the homophonic principle. The germ of the homophonic style had been in existence for more than a century before the time of C. P. E. Bach; and he devised the means whereby Unity, Variety and Symmetry might be attained through the medium of the sonata. Haydn firmly established the sonata form, and extended its use to the domain of chamber music and the orchestra.

Let us now study the careers of the two great masters, Mozart and Beethoven, who carried on the work begun by Haydn, and greatly enriched the forms already established.

MOZART

Wolfgang Amadeus Mozart (1756-1791) was born at Salzburg, Germany (January 27). His father, Leopold Mozart, was a finely educated musician, in the service of the Archbishop of Salzburg, as court musician, which humble position afforded him a meager salary. Salzburg offered no advantage whatever to a musician, though renowned for its natural charms and scenic beauty.

Wolfgang and his sister, Marie Anna, familiarly known as "Nannerl," were the survivors of a family of seven children, and both were musical prodigies. Perhaps no other composer has shown such marked genius at so early an age, as Mozart. When only three, he picked out thirds on the piano; at the age of four, his father began to teach him little pieces; and when he was five years old, he dictated to his father some minuets, which are melodious and correct in form. The child's education was founded entirely on the instruction of his father, a limited acquaintance with the Archbishop's meager orchestra, and the experience gained in his concert tours in Austria, Germany, France and England, the first of which took place in 1762.

When Wolfgang was six years old, the father took his two wonderful children through the principal cities of Austria and Germany. In Vienna, especially, they were received with open arms, and the members of the court and the noble families of the town vied with each other in showering attentions upon them.

In the following year, 1763, the father took his children to Paris, stopping at Frankfort, Rouen, and Brussels on the way. In 1764 London was visited. The king and queen of England received the Mozarts with the greatest enthusiasm. Here Wolfgang wrote several symphonies, and six sonatas for piano and flute or violin.

In 1768, during his short sojourn in Vienna, Mozart wrote his first opera, *La finta semplice*, a comic opera in three acts. Soon after, *Bastien and Bastienne*, a one-act opera, was written, and produced with success at the home of a Vienna doctor. The following year, 1769, Mozart's father took him to Italy, at that time the home of many great composers and singers; concerts given there filled the impoverished family purse. Unbounded enthusiasm greeted Mozart's appearances, and successes attended the production of several new operas from his pen.

In the meantime, the Archbishop of Salzburg died, and his successor proved to be a man of mean, tyrannical spirit, reluctant to grant even ordinary favors to his servants, for such his court musicians were. Life in Salzburg now became more and more intolerable, and finally, in 1780, while on a six weeks' leave of absence in Munich, an open rupture with the intolerant Archbishop resulted in a severance of all relations. Mozart now took up his residence in Vienna, working at compositions and giving piano lessons.

In 1782, he married Constanze Weber. He was now twenty-six years old, and Constanze was about eighteen. His wife was a poor manager, and Mozart was notori-

ously careless in money matters, so that they lived a more or less precarious existence; but their mutual devotion and companionship lasted until death.

Mozart was not unappreciated by the public. As a pianist he was surfeited with applause; the public gladly supported him, and the nobility rewarded his private concerts most liberally. He fared badly, however, at the hands of theatrical managers and publishers. Having absolutely no business ability, he was in financial straits throughout his whole life, and worry and poverty doubtless hastened his end.

Just previous to Mozart's marriage, Clementi made a visit to Vienna, and Mozart and Clementi played before the Emperor. In the competitive performance, Mozart was pronounced victor, receiving from the Emperor a gift of fifty ducats, and a commission to write a German opera. The result of the commission was *The Escape from the Seraglio*, an opera which was given with great success.

Through an acquaintance with Lorenzo de Ponte, court theatrical poet, he entered into an agreement to provide a musical adaption for a popular comedy of Beaumarchais, *The Marriage of Figaro*. This opera was first performed in Berlin in 1790. Its success in many cities was overwhelming. In Prague, it was turned into chamber music; it was arranged for many combinations of instruments; some of the airs were whistled in the streets, and waltzes and country dances were made from the music.

The success led to the composition of *Don Giovanni*, considered Mozart's masterpiece. The overture was written the evening before the day of performance, and the orchestra played it on the night of the performance with the ink hardly dry on the sheets. This, too, was an unqualified success, and was soon presented in Berlin, Paris and London.

In the summer of 1788, Mozart wrote his three greatest symphonies, and gave the public performances of *Acis and Galatea*, *The Messiah*, and several other oratorios of Handel, strengthening the orchestration of their accompaniments and directing the performances himself.

During the succeeding years, he composed string quartets and operas, and gave many concerts.

In 1791, sorely embarrassed financially and thoroughly discouraged, he made a contract to write an opera to retrieve the fortune of a little theater in Vienna. This opera, *The Magic Flute*, received its first performance in 1791, the composer conducting the first two performances. The measure of its success was proved by the fact that the two-hundredth performance was celebrated in Vienna, in 1795.

There is a story that while hard at work on his opera, *The Magic Flute*, a tall, mysterious stranger called upon Mozart one evening, and handed him an anonymous letter sealed in black, begging him to write a requiem and asking the price. Mozart named the price and the gaunt stranger left him, saying "I shall return when it is time."

Mozart worked feverishly on the *Requiem* postponing his lessons, and neglecting all his work. He became gloomy and superstitious, telling his wife that he was writing a requiem for himself.

He failed rapidly in health, and finally died December 5, 1791. The cortege was unaccompanied to the grave, as there was a fierce storm raging, and his body was put into a common vault, which was dug up every ten years. No stone was placed upon his grave, and no one knows the burial place of one of the world's greatest musical geniuses.

Mozart left an astonishingly large number of compositions in practically all forms. Although his career terminated when he was but thirty-six years old, his authentic works number some 769 compositions.

His significance in the development of music lies in his contributions to the sonata form, the piano concerto, and the opera.

He was eight years old when he wrote his first symphony in London. His last three, those in E-flat, G minor (called the "Violet Symphony") and C major (called the "Jupiter Symphony" because of its majestic character), are masterpieces.

Mozart's supreme genius is displayed in his dramatic works. He may be credited with laying the foundation of German opera. The immortal melodies of Mozart's operas are known throughout the world. His instrumentation was admired by his contemporaries, who marveled particularly at his masterly employment of wind instruments.

His fertility of invention was remarkable; and his faculty of concentration so developed that he wrote almost constantly, quite undisturbed by surrounding distractions.

Test on Lesson 77

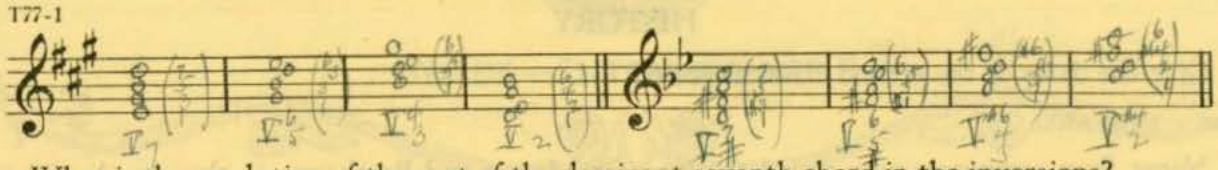
Marks Possible | Marks Obtained

HARMONY

1. Write the dominant seventh chord in root position and all inversicns in the keys of A major and G minor. Give both the complete and abbreviated figuring below each chord.

10 ____ *Ans.*

T77-1

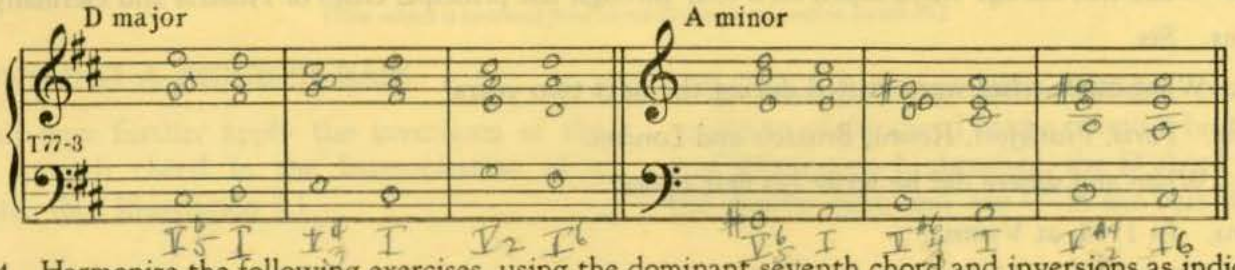


2. What is the resolution of the root of the dominant seventh chord in the inversions?

5 ____ *Ans. It usually remains stationary, and becomes the fifth of the tonic triad.*

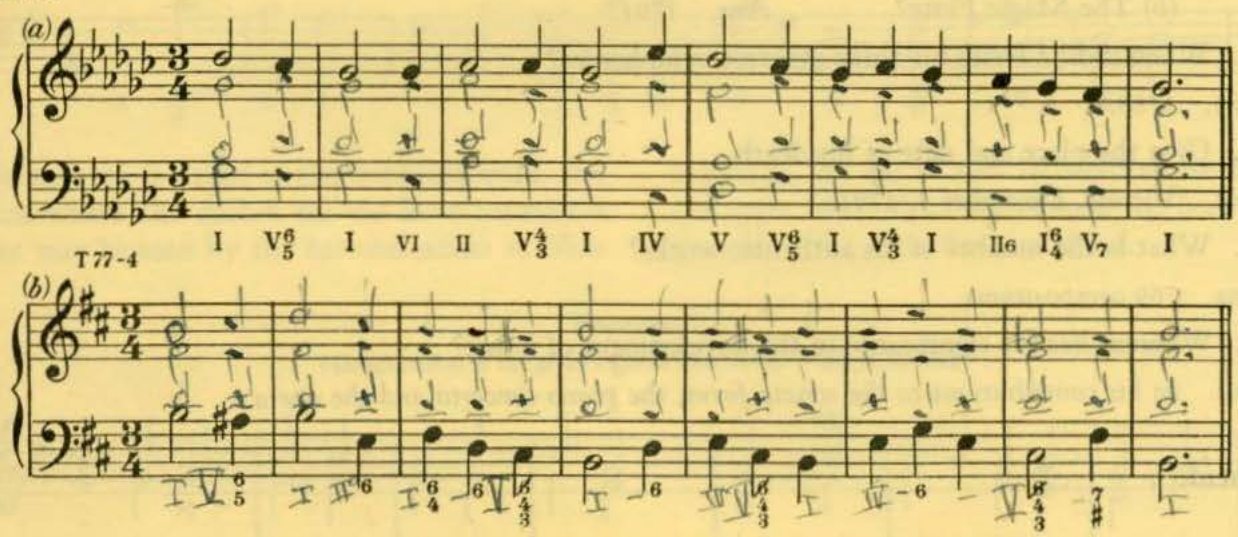
3. Write the three inversions of the dominant seventh chord and their resolutions to the tonic in the keys of D major and A minor. Place the proper figurings below the bass.

10 ____ *Ans.*



4. Harmonize the following exercises, using the dominant seventh chord and inversions as indicated. Add the roman numerals for the chords, in (*b*).

30 ____ *Ans.*



FORM AND ANALYSIS

5. Define the concerto.

5 ____ *Ans. A composition for solo instrument (or instruments) and orchestra, generally in three movements—the first in sonata form; the second, short and slow, and the third, brilliant.*

Marks Possible | Marks Obtained

FORM AND ANALYSIS—*Continued*

6. What is a symphony?

4 ____ *Ans. Practically a sonata for orchestra.*

7. How did Beethoven enlarge the orchestra for his symphonies?

3 ____ *Ans. He introduced the clarinet, trombone, double bassoon and piccolo, and increased the number of horns.*

HISTORY

8. Give the dates of the second classical period.

3 ____ *Ans. 1750-1800.*

9. Name four composers who paved the way for Mozart and Beethoven in the development of homophonic music.

4 ____ *Ans. Carissimi, Handel, C. P. E. Bach and Haydn.*

10. Give the place and date of Mozart's birth.

3 ____ *Ans. Salzburg, Germany, January 27, 1756.*

11. What was his age when taken on a tour through the principal cities of Austria and Germany?

2 ____ *Ans. Six.*

12. What other cities were visited during the next two years?

3 ____ *Ans. Paris, Frankfort, Rouen, Brussels and London.*

13. When and where did he write his first opera?

3 ____ *Ans. In 1768, at Vienna.*

14. When was the first performance of

4 ____ (*a*) The Marriage of Figaro? *Ans. 1790.*

(*b*) The Magic Flute? *Ans. 1791.*

15. When did he write his three greatest symphonies?

3 ____ *Ans. 1788.*

16. Give the place and date of his death.

3 ____ *Ans. Vienna, December 5, 1791.*

17. What is the number of his authentic works?

2 ____ *Ans. 769 compositions.*

18. Wherein lies his significance in the development of music?

3 ____ *Ans. In his contributions to the sonata form, the piano concerto and the opera.*

---

100 ____ **Total.**

Pupil's Name.....

Pupil's Address.....

Pupil's Class No.....

Teacher's Name.....

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PIANO

LESSON 78

GRADE—INTERMEDIATE B

Subjects of this Lesson: HARMONY - FORM AND ANALYSIS - HISTORY

HARMONY

The Dominant Seventh Chord

(This subject is continued from Lesson 77, and is resumed in Lesson 79.)

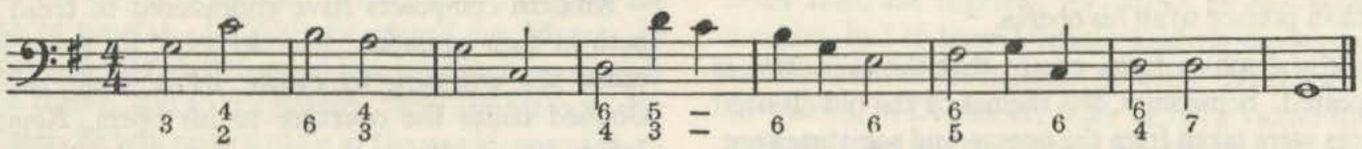
HARMONIZING A FIGURED BASS

We shall now further apply the inversions of the dominant seventh chord in the harmonization of a figured bass. (See Illustration 1.)

As used hitherto, dashes indicate continuation or repetition of the chord on the previous beat. In measure 4 of Illustration 1, therefore, the D chord continues on the fourth beat, and the C in the bass is added to it.

Illustration 1

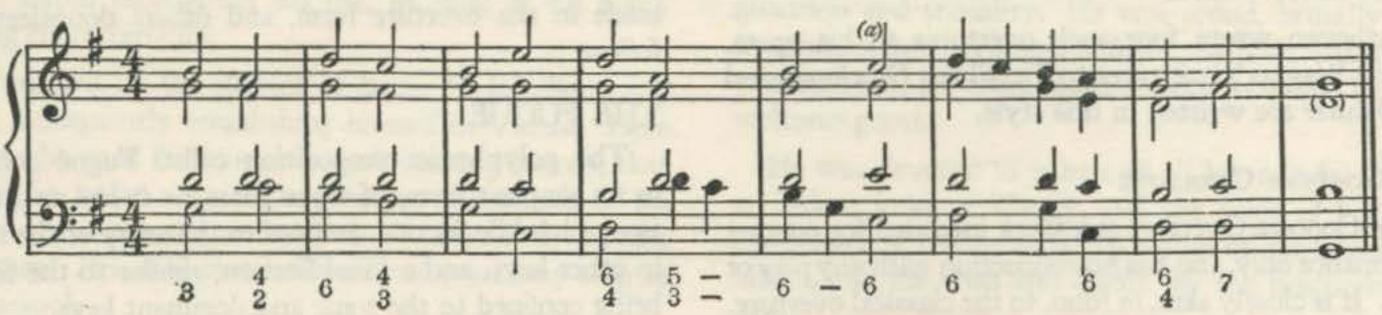
A Given Figured Bass to be Harmonized



That is, the seventh is added to the dominant triad, and at the point where the dashes are we have actually a chord, as may be seen by the harmonization in Illustration 2. At (*a*) of this Illustration, the tenor doubles the major third, E, in the bass, as the best means of approaching the D in the next chord.

Illustration 2

Harmonization of the given Figured Bass, using V_7 and Inversions



FORM AND ANALYSIS

Instrumental Pieces of One Movement

(This subject is continued from Lesson 65.)

THE OVERTURE

The name Overture is derived from the French word *ouvrir*, to open, and the composition is usually designed as an opening piece.

In the earliest Italian operas, in 1600, the slight instrumental prelude to the opera was called a "symphony." It had no definite form.

The Italian overture, introduced in 1696 by Scarlatti, consisted of three movements, of which the first and third were lively, and the second slow. On the other hand, the first movement of the old French overture, was generally slow, with a definite melody supported by harmony; the second movement was faster and polyphonic in style. This was the form used by Handel in his *Messiah*.

There are several different kinds of overture—Classical, Dramatic, Concert, Medley, and the Vorspiel.

THE CLASSICAL OVERTURE

The Classical Overture was founded by Mozart, who used it as a preface to all his operas.

It is in the sonata form, except that the exposition is not repeated. Sometimes, the themes of the old classical overtures were taken from the operas, and sometimes not.

THE DRAMATIC OVERTURE

The Dramatic Overture is a forecast, so to speak, of the opera which is to follow. It presents some of the most prominent themes which appear later in the opera. It may follow the lines of the classical overture, or may be written in freer form.

Beethoven wrote four such overtures to his opera, *Fidelio*. Wagner's overtures to *The Flying Dutchman* and *Tannhäuser* are written in this style.

THE CONCERT OVERTURE

The Concert Overture is a work intended for concert performance only, and has no connection with any play or opera. It is closely akin, in form, to the classical overture.

Mendelssohn may be considered the founder of the concert overture. His overtures were generally Program Music, that is, music which seeks to portray in tone some definite picture. (See Lesson 147, APPRECIATION OF MUSIC.)

THE MEDLEY OVERTURE

The Medley Overture originated in England. It consists of a medley of melodies taken from the opera which is to follow. The form is very free, the law of contrast being the principal characteristic. It will be seen that it has a feature of resemblance to the Dramatic Overture described above. It is, however, much more of a potpourri, and is not classical in form or content.

THE VORSPIEL

The Vorspiel is an overture, or prelude, which leads directly into the first scene of the opera, without pause. This was used by Wagner in his later music-dramas, although it had been used long before, in a more rudimentary form, by Gluck.

Modern composers have endeavored to tread a new path in their preludes. Mendelssohn, for example, precedes the overture to *Elijah*, by a vocal recitative. Gounod omits the overture to his opera, *Romeo and Juliet*, introducing a chorus as a prelude. Leoncavallo uses, for a prelude to his opera, *Pagliacci*, a baritone solo, sung at the front of the stage before the raising of the curtain. This he terms a Prologue. Mascagni incorporates in his prelude to *Cavalleria Rusticana*, a tenor solo, sung behind the curtain.

These are a few of the experiments which have been made in the overture form, and others doubtless will follow.

THE FUGUE

The polyphonic composition called Fugue consists, in its simplest form, of three parts, as it has an Exposition, a Middle Section devoted to the entry of the theme in other keys, and a Final Section, similar to the first in being confined to the tonic and dominant keys.

HISTORY

The Second Classical Period

(This subject is continued from Lesson 77.)

BEETHOVEN

Ludwig van Beethoven was born in Bonn, Germany, n 1770. He learned the rudiments of music from his ather, studying piano and violin with him, and organ vith Van den Eeden, court organist. In later years, he tudied violin with Franz Ries, and also with Haydn and Albrechtsberger.

His father, belonging to a strolling company, was a abitual drinker, and his patient mother was always ewing and mending. Beethoven's scholastic career was erminated at the age of thirteen, and his limited educa- ion was a source of mortification to him throughout his ife.

At ten he played, fluently, Bach's *Well-tempered Clavichord*. At the age of eleven and a half, he took an rgan position, and in 1783, occupied the post of assist- nt at operatic rehearsals, playing the piano. He thus ad abundant opportunity to hear the operas of Grétry, Piccinni, Gluck, Mozart and others. He was said to be elancholy and sombre in his early youth, taking no art in the sports of his age. In 1783, he published his irst three sonatas. In 1787, he played for Mozart, in Vienna; and that master, upon hearing him improvise on given theme, said to the hearers, "Pay attention to this oungster; he will make a noise in the world, one of these lays." His stay in Vienna was cut short by the death of is mother. In 1792, his father died.

Ludwig then undertook the education of his brothers, who were a constant trial and source of expense to him. He formed many fine friendships with influential people, uch as Count Waldstein, and the Breuning family, and hese lasted throughout his life, in spite of his many rying characteristics.

Pensioned by the Elector of Bonn, he left Bonn for- ever, permanently establishing himself in Vienna. Here he bought good clothing, and took dancing lessons, that he might be an acceptable guest in the homes of his constantly increasing circle of friends. He never was able to dance. It is said that he could not even keep step to the music!

His lessons with Haydn were not a success. In fact, Beethoven was unpopular with all his teachers, for he was wont to declare, when corrected, "*I* say it is right."

In 1797, he contracted a severe cold, which eventually settled in his organs of hearing. Four years later, the deafness had grown to such an extent that he wrote, in desperation, "I will, as far as possible, defy my fate, though there must be moments when I shall be the most miserable of God's creatures. I will grapple with Destiny; it shall never drag me down."

The next few years saw the composition of several symphonies, numerous sonatas, overtures and con- certos. His only opera, *Fidelio*, was not a success. In 1818 and 1819, he wrote his great Mass in D, and sketched his Ninth Symphony. In 1824, parts of the Mass and the Ninth Symphony were given in Berlin, with tremendous success. As he was too deaf to hear the plaudits, a friend took him by the shoulders and turned him about, that he might see the enthusiasm of the audience.

In 1826, his nephew, for whom he had made every sacrifice, had to leave Vienna. Ludwig accompanied him to the home of his brother, Johann. When he returned to Vienna, in December, 1826, he fell a victim to dropsy, and died in 1827. Unlike Mozart, his furneral was attended by an enormous throng, and the torch-bearers included Schubert and Czerny. In 1845, a monument to his memory was raised in Bonn, largely through the generosity of Liszt. There is, also, a colossal statue of Beethoven in one of the public places in Vienna.

Beethoven's character was a strange compound of greatness and triviality. He was proud, brutally frank, irritable, opinionated, and unfitted, by both heredity and temperament, for the elegant society in which he was a welcome guest.

He was devoted to nature in all her moods. He was an ardent lover of liberty, and the finale of his Ninth Symphony is the musical expression of his broad senti- ments, and his wish and dream for the brotherhood of man.

His literary idols were Homer, Plutarch and Shakespeare. He knew little of Bach, besides his *Well-tempered Clavichord*. He was, at first, prejudiced against Weber, and jealous of Rossini; he admired, inordinately, the work of Handel, his predecessor, and Cherubini, his contemporary.

The compositions of Beethoven separate themselves into three periods, corresponding to the life-periods of youth, maturity and illumination. In the works of his youth, he followed in the paths trodden by Haydn and Mozart; in his maturity, he shows striking originality; and, later, revealed himself as a dreamer and prophet of great things.

In the art of motive-building, he followed Haydn and Mozart, but introduced endless variety into his thematic treatment. He took the greatest care in the invention of his themes, as is shown by his note-books. He sometimes changed his themes as many as eighteen times, frequently elaborating commonplaces into passages of grandeur.

He departed considerably from tradition in the matter of key-relationship, both for second themes and second movements of his works in sonata-form.

Wagner once called the episodes in the sonatas of Haydn and Mozart "the rattling of dishes at a royal feast." On the other hand, Beethoven often surprised the hearer, by the introduction of fresh material of length and importance, entirely defying the theories of tradition and usage.

The chief characteristics of Beethoven's music are its individuality, its infinite variety, and its dramatic spirit. In his treatment of the orchestra, he reached a point never before conceived. He made striking use of the woodwinds; he understood the value of the pizzicato and tremolo, in the strings; he made unusual and unprecedented use of the 'cellos and double-basses; he understood the value of kettledrums and trombones, employing both in most effective manner.

The First and Second Symphonies were considered daring in character; the third, the "Eroica," had, as its definite aim, the glorification of Napoleon, the "Funeral March" expressing the tragedy of his heart over Napoleon's imperialistic aspirations. When Napoleon was at St. Helena, Beethoven said "Did I not foresee the catastrophe when I wrote the Funeral March in the symphony?" The Fifth Symphony is the story, in music, of the composer's battle with the forces of Fate. The Ninth Symphony is the crowning work of his genius. In this, he uses Schiller's "Ode to Joy," employing four solo voices and a chorus.

His greatest music was written after his total deafness. The spiritual voices that he heard in his own soul were the companions of his solitude. The great ideas of Liberty, Equality, and Fraternity constantly inspired him, and shine forth in all his work. His music was the expression of his own emotional experience, purified and ennobled by the fires of affliction. What was mean or rude in his outward actions was mere husk; the real heart of him is in his music.

His principal works include thirty-two piano sonatas; five concertos for piano and orchestra; nine symphonies; nine overtures; sixteen string quartets; ten piano and violin sonatas; five piano and 'cello sonatas; one concerto for violin and orchestra; twenty-one sets of variations for piano; two octets; one septet; two string quintets; five string trios; eight trios for piano and strings; many miscellaneous piano compositions; many songs, cantatas and choruses; one oratorio; one opera, and two masses.

Beethoven marks the transition from the formal art of the eighteenth century, to the more plastic art of the nineteenth. He expanded and enlarged the sonata form, infusing into it individual rather than general emotion. In this characteristic, he foreshadows the Romantic School. He voices the controlling principle of the nineteenth century music—freedom of utterance even though the conventional be shattered in the process.

Wagner said "The form of the sonata was the transparent veil through which Beethoven seems to have looked at all music." The good points of that form he retained till the last, but he was imbued with the idea of freedom, as exemplified in the French Revolution; and as he felt, he wrote. Swayed by the thought he sought to express, he expanded the form that it might adequately contain his deepest emotion. His supreme and lasting power is shown, not only in his works, which defy the attacks of critics and time, but in the commanding influence he exercised over future generations of composers, who praise him by their own work and by recorded tributes.

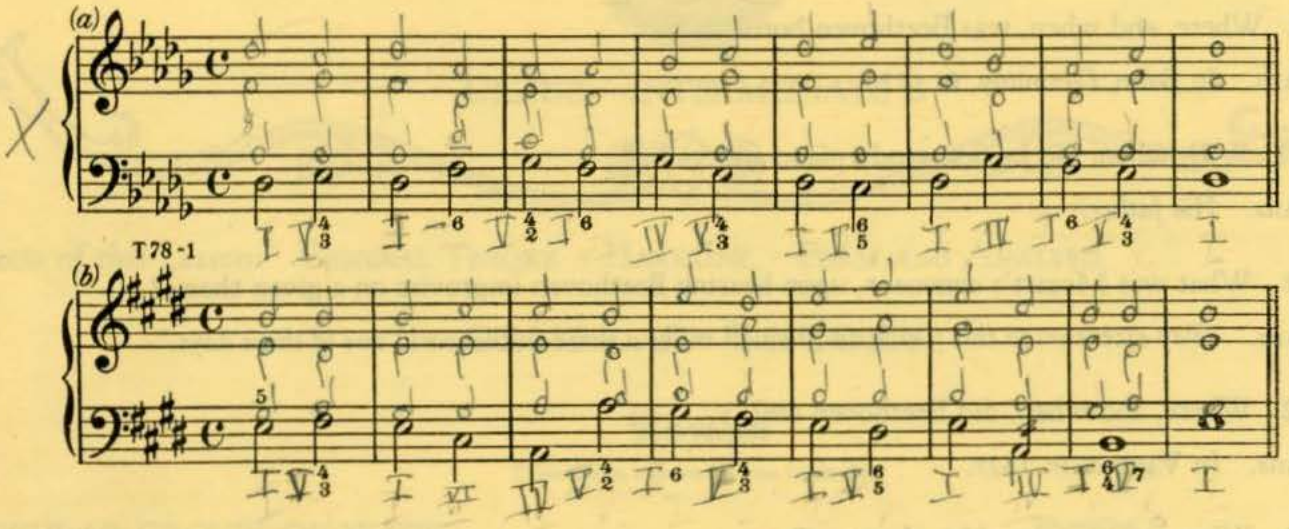
Test on Lesson 78

Marks Possible — Marks Obtained

HARMONY

1. Harmonize the following basses in four parts, open position. (All harmony work in future exercises is to be written in open position unless otherwise stated.) Mark the chords.

30 ____ *Ans.*



FORM AND ANALYSIS

2. By whom was the classical overture founded?

4 ____ *Ans. Mozart.*

3. What is the dramatic overture?

4 ____ *Ans. A forecast of the opera which is to follow.*

4. Who founded the concert overture?

4 ____ *Ans. Mendelssohn.*

5. Where did the medley overture originate?

4 ____ *Ans. In England.*

6. What is the Vorspiel?

4 ____ *Ans. An overture, or prelude, which leads directly into the first scene of the opera, without pause.*

7. What new experiments in preludes, and in which works, were made by

12 ____

(a) Mendelssohn? *Ans. A vocal recitative preceding the overture, in "Elijah."*

(b) Gounod? *Ans. Overture omitted and chorus used as prelude, in "Romeo and Juliet."*

(c) Leoncavallo? *Ans. A baritone solo, termed a prologue, used for a prelude to "Pagliacci."*

(d) Mascagni? *Ans. A tenor solo sung behind the curtain during the Prelude to "Cavalleria Rusticana."*

Marks Possible | Marks Obtained

FORM AND ANALYSIS—*Continued*

8. What are the three parts of a fugue?

6 ____ *Ans. Exposition, Middle Section and Final Section.*

HISTORY

9. Where, and when, was Beethoven born?

4 ____ *Ans. In Bonn, Germany, in 1770.*

10. With whom did he first study piano and violin?

3 ____ *Ans. His father.*

11. What was Mozart's comment, upon hearing Beethoven improvise on a given theme?

4 ____ *Ans. "Pay attention to this youngster; he will make a noise in the world one of these days."*

12. Where, and when, did Beethoven die?

4 ____ *Ans. In Vienna, in 1827.*

13. What can you say of his character?

4 ____ *Ans. It was a strange compound of greatness and triviality. He was proud, disagreeably frank and irritable but devoted to nature and an ardent disciple of liberty.*

14. Into how many periods do the compositions of Beethoven separate themselves?

3 ____ *Ans. Three.*

15. What are the chief characteristics of his music?

6 ____ *Ans. Individuality, infinite variety, and dramatic spirit.*

16. When was his greatest music written?

4 ____ *Ans. In the latter part of his life, when completely deaf.*

---

100 ____ **Total.**

Pupil's Name.....

Pupil's Address.....

Pupil's Class No......

Teacher's Name.....

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PIANO

LESSON 79

GRADE—INTERMEDIATE B

Subjects of this Lesson: GENERAL THEORY - HARMONY - FORM AND ANALYSIS

GENERAL THEORY

Rhythm

(This subject is continued from Lesson 39.)

IRREGULAR GROUPS OF NOTES

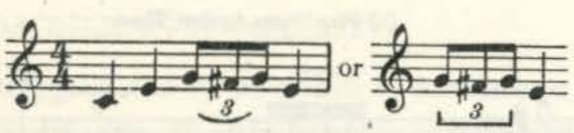
An irregular group of notes occurs when a unit of measurement is separated into divisions other than regular ones. A figure is generally placed over the group, indicating the number of parts into which the unit is divided.

THE TRIPLET

The Triplet is the commonest of such irregular groups. It consists, as you learned in Lesson 10, GENERAL THEORY, of a group of three equal notes, which are to be performed in the time ordinarily given to two notes. A slur, or bracket, and a figure *3* are placed above or below the group. (See Illustration 1.)

Illustration 1

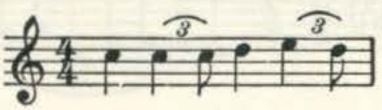
The Triplet



A triplet has not, necessarily, always three equal notes. The triple division of the beat may appear in other ways, as shown in Illustration 2.

Illustration 2

Two-Note Rhythm in the Triplet



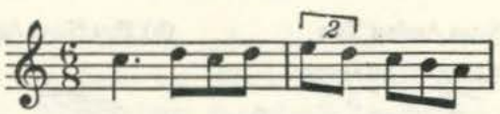
The slur, or bracket, and the figure *3* are placed above or below the group, and the group is still performed as a triplet.

THE DUPLET

The reverse of a triplet occurs when a period of three equal notes is filled by two equal notes. This exceptional division is called a Duplet, and is indicated by a bracket and the figure 2. (See Illustration 3.)

Illustration 3

The Duplet



THE SEXTOLET

The Sextolet is another irregular note-group. It consists of six notes of equal time-value, to be played in the

time usually allotted to four of the same notes. A slur and the figure 6 are placed above or below the group. (See Illustration 4.)

Illustration 4

The Sextolet

QUINTUPLETS, SEPTUPLETS, ETC.

Quintuplets are irregular groups containing five notes of equal time-value. Septuplets are irregular groups containing seven notes of equal time-value. Other irregular groups may be used. In Illustration 5, the first group of sixty-fourth notes has twelve notes (counting the rest) in the time of eight; the second group has six notes in the time of four. All of these may be considered as triplets —four triplets to the first eighth note, and two to one-half of the time value of the second eighth note. The final group increases a six-group to seven.

RUNS

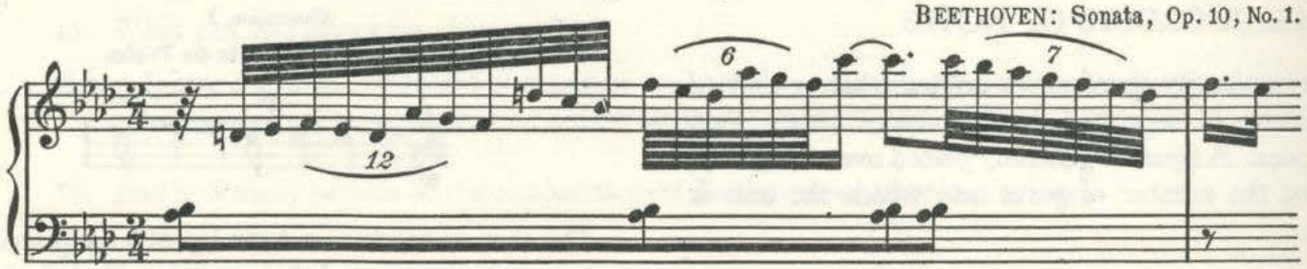
A Run is a scale-like group of notes, usually to be played rapidly. A run may consist of a regular or an irregular number of notes. If the run consists of an irregular number of notes, a figure indicating the number of notes in the run, is usually placed above the group, as may be seen in Illustration 5, last group.

Sometimes the notes of a run are written in small notes. A run is also called a *Roulade*.

Illustration 5

Irregular Groups

BEETHOVEN: Sonata, Op. 10, No. 1.



POLYRHYTHM (*Continued from Lesson 39*)

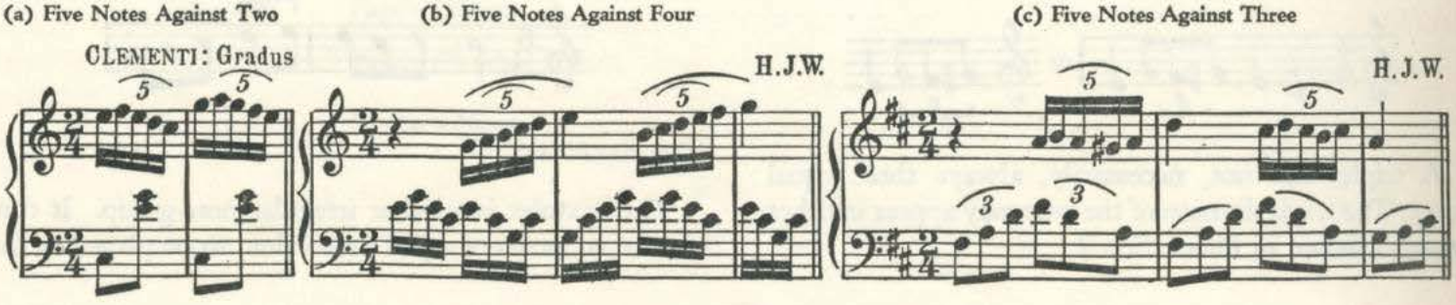
Some other forms of polyrhythmic combination are shown in this Lesson.

Instruction in the combining of twos and threes and of threes and fours is given in Lessons 41, 62, and 67, TECHNIC.

The many incidental combinations brought about by the introduction into the regular rhythm of quintuplets, septuplets, etc., may be best adjusted by acquiring independent action of the hands, through careful practice of the separate parts. Illustration 6 gives examples of groups of five notes against two, against four, and against three, respectively.

Illustration 6

(a) Five Notes Against Two **(b) Five Notes Against Four** **(c) Five Notes Against Three**

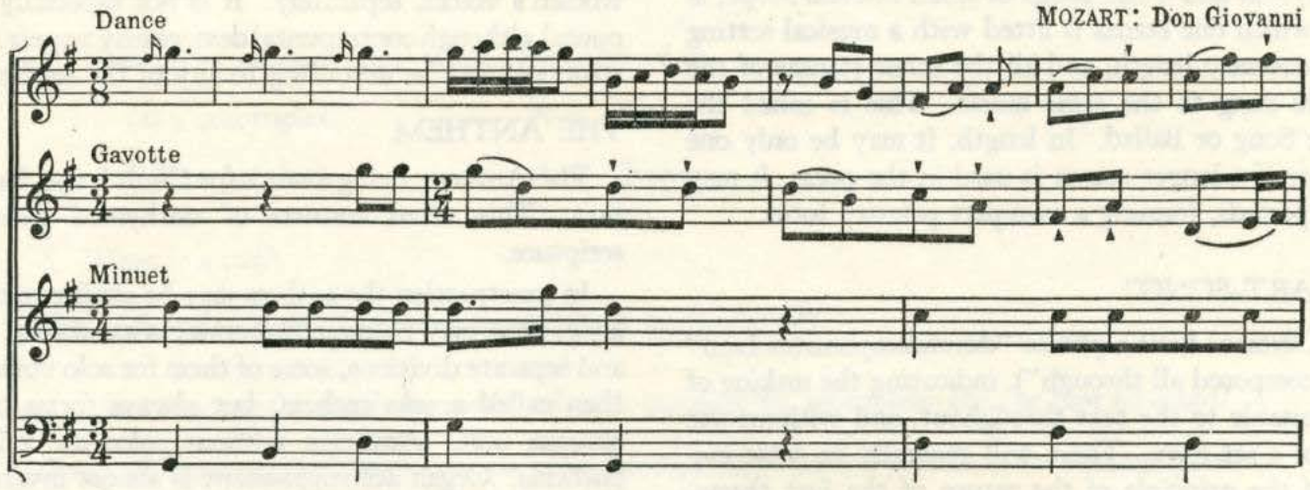


The combined rhythms sometimes have different measure signatures. For instance, in Handel's "Harmonious Blacksmith," referred to in Lesson 53, FORM AND ANALYSIS, one hand plays in $\frac{4}{4}$ measure, and the other in $\frac{24}{16}$ measure.

In the finale of the first act of Mozart's opera *Don Giovanni*, three distinct groups of orchestral instruments play, simultaneously, a minuet in $\frac{3}{4}$ measure, a gavotte in $\frac{2}{4}$ measure, and a dance in $\frac{3}{8}$ measure. (See Illustration 7.)

Illustration 7

Combined Rhythms



CONCLUSION TO THE GENERAL THEORY LESSONS

These Lessons have presented the description and explanation of the many signs, words and symbols constituting music notation, the formation of scales, the fundamentals of the Tonic Sol-Fa system, the most important principles of music study—in short, the things the student has to *know*, apart from what he must be able to *do*. The word, Theory, covers other specific studies, such as the HARMONY now being presented, the FORM AND ANALYSIS concluded in this Lesson, and the COUNTERPOINT to be taught later. The term, GENERAL THEORY, has been used to cover the general subjects of study not included under any of these specific heads.

HARMONY

The Dominant Seventh Chord

(This subject is continued from Lesson 78.)

HARMONIZING A MELODY

In using V_7 and its inversions to harmonize a given melody, we have to consider, not only whether the melody tone is part of the chord, but, also, whether it progresses in such a way that it may resolve properly, in case we use the V_7 chord for it. If, for instance, the melody tone could be the seventh, it must progress to the next tone below, in order that the V_7 chord may be used. In the Tests for this Lesson, the V_7 chords are indicated. Notice how the above conditions are complied with.

Secondary Sevenths are taken up in Lesson 81, HARMONY, and Optional Resolutions of Seventh Chords in Lesson 86, HARMONY.

FORM AND ANALYSIS

Vocal Music

THE STROPHIC SONG
(*Ballad*)

The simplest vocal form, and that used for many folk-songs, hymns and other songs of small musical scope, is that in which one stanza is fitted with a musical setting of the necessary length, and all the other stanzas of the poem are sung to the same music. This is called the Strophic Song or Ballad. In length, it may be only one period; or if a longer stanza is used in the poem, it may be two periods, forming a two-part primary form.

THE "ART-SONG"

The Germans have a phrase "durchcomponirtes Lied" ("Song composed all through"), indicating the making of music suitable to the text throughout, and without the fetters of a set form. There will generally be some evidence of the principle of the return of the first theme, though perhaps in a less formal way than in the regular three-part constructions explained in Lessons 33 and 37, FORM AND ANALYSIS.

THE MOTET AND THE MADRIGAL

The Motet and the Madrigal are contrapuntal in treatment, the former sacred and the latter secular. The madrigals of the Middle Ages were very elaborate examples of contrapuntal skill, usually in four or five parts. (See Lesson 63, HISTORY.) The motets of Palestrina, Bach, and others, are typical of the highest art in church music for voices. They are sometimes in six, seven, or eight parts.

THE PART-SONG

The Part-Song is a more modern style of composition for chorus, either of mixed voices, or for men's or women's voices, separately. It is not especially contrapuntal, although contrapuntal devices may appear. Its construction may be according to any of the smaller forms.

THE ANTHEM

The Anthem, being a work for Church use, has sacred text. This often consists of unrhymed passages of scripture.

In construction the anthem may be similar to the part-song; or it may be more elaborate, with several distinct and separate divisions, some of them for solo voices. It is then called a solo anthem, but always forms one continuous unit. Anthems without solos are called full anthems. Organ accompaniment is almost invariable, in either case.

OPERA, ORATORIO, etc.

The larger musical works—cantata, oratorio, mass, opera—are collections of smaller compositions, more or less intimately related. Such subdivisions are constructed according to the principles of Phrase, Period, Two-Part Form, Three-Part Form, etc., as explained in the FORM AND ANALYSIS sections of these Lessons.

The modern tendency is to make the whole of a large composite vocal work continuous, as in the music dramas of Wagner, rather than to make them to consist of a number of separate and disconnected divisions, like the operas of Gluck.

CONCLUSION TO THE FORM AND ANALYSIS LESSONS

The instruction in FORM AND ANALYSIS has been given not so much with the purpose of teaching the student to compose original music, as to enable him to perceive and appreciate the construction of the music to which he gives his attention. Such perception will, of course, be of direct benefit in case his talents lead to the writing of music, later, and is a valuable preliminary to the special studies then necessary.

The series of Lessons on FORM AND ANALYSIS now concluding has dealt principally with the structural patterns or plans of different kinds of compositions. There are other properties of music which both the performer and the hearer should be educated to appreciate and enjoy. Later in this Course is a series of Lessons on APPRECIATION OF MUSIC which fittingly supplement the present series on FORM AND ANALYSIS.

Test on Lesson 79

Marks Possible | Marks Obtained

GENERAL THEORY

1. Define the following:

9 ____ (*a*) Triplet. *Ans. Three equal notes in the time usually given to two notes.*

(*b*) Duplet. *Ans. Two equal notes in the time of three notes.*

(*c*) Sextolet. *Ans. Six notes in the time of four.*

2. How many notes of equal value are contained in

6 ____ (*a*) a quintuplet? *Ans. Five.*

(*b*) a septuplet? *Ans. Seven.*

3. What is a run?

4 ____ *Ans. A scale-like group of notes, usually to be played rapidly.*

4. How may regular rhythms, combined with quintuplets, septuplets, etc., be best adjusted?

6 ____ *Ans. By acquiring independent action of the hands, through careful practice of the separate parts.*

HARMONY

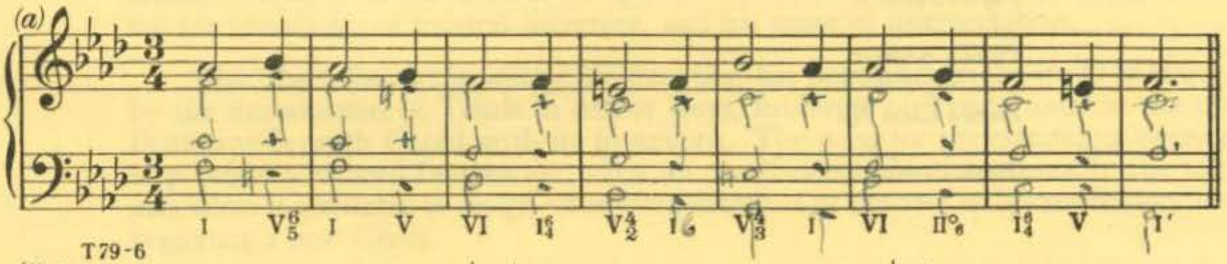
5. What must be considered in using V_7, and its inversions, to harmonize a given melody?

5 ____ *Ans. Not only whether the melody tone is part of the chord, but also whether it progresses so that it may resolve properly.*

6. Harmonize the following melodies in four parts, using the chords and inversions indicated.

30 ____ *Ans.*

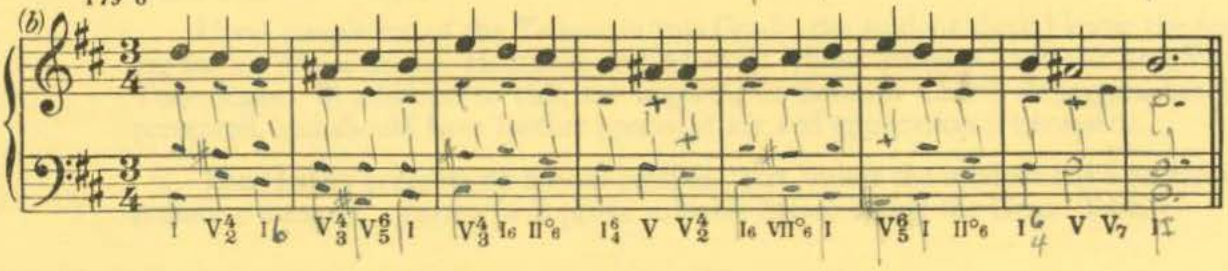
(*a*)



We says
Revise this
next time.

T79-6

(*b*)



Marks Possible | Marks Obtained

FORM AND ANALYSIS

7. What do we call the simplest vocal form, in which one stanza is fitted with a musical setting and the other stanzas are sung to the same music?

5 ____ *Ans. The strophic song, or ballad.*

8. What do we call that form in which the music is changed to suit the text throughout?

5 ____ *Ans. The "art-song."*

9. In what way are the motet and the madrigal alike?

4 ____ *Ans. They are both contrapuntal in treatment.*

10. In what way do they differ?

4 ____ *Ans. The motet is sacred and the madrigal secular.*

11. What is the part-song?

5 ____ *Ans. A more modern style of composition for chorus, either of mixed voices, or for men's or women's voices separately.*

12. What is the construction of the anthem?

5 ____ *Ans. It may be similar to the part-song, or it may be more elaborate, with several distinct and separate divisions, some of them for solo voices.*

13. Of what do the larger musical works, such as cantatas, oratorios, masses and operas, consist?

6 ____ *Ans. They are collections of smaller compositions, more or less intimately related.*

14. In what respect do the music dramas of Wagner differ radically from the operas of Gluck?

6 ____ *Ans. In the former, the music is continuous; while the latter consist of a number of separate and disconnected divisions.*

---

100 ____ **Total.**

Pupil's Name.....

Pupil's Address.....

Pupil's Class No......

Teacher's Name.....

Sherwood Music School Courses

PIANO

LESSON 80

GRADE—INTERMEDIATE B

Grade Review

The Intermediate B Grade concludes the subjects presented under the head of *General Theory*. The Chart shows that they are all continuations of subjects begun in the earlier Grades, and it may be advisable, therefore, to carry the review back beyond the present Grade.

For instance, in reviewing the subject of Ornamentation, the student should ascertain whether he remembers the instruction in the earlier Lessons relating to Appogiaturas, Turns and Trills. Similarly, if there is any doubt about the previous instruction on Simple or Compound Measure, it would be well to review that also.

Marks of Expression, in Lessons 63, 64 and 66, will probably need thorough review. The terms explained in these Lessons should be understood by every music student. Other more unusual words will at times be encountered; so it is advisable for every student to have in his possession some complete dictionary of terms, where such words may be looked up. But the student who has become familiar with the terms given in these Lessons will not often find it necessary to consult a dictionary.

Form and Analysis is another subject concluded in this Grade, and the Chart shows that much new material has been presented. The instruction in *Form and Analysis* should be well mastered by the student, and he should then continue to apply the knowledge he has gained, in the practice of his compositions and when listening to other music. Since much of a musical education must of necessity be received through the ear, the student should form the habit of going to concerts as much as possible, thereby broadening his knowledge of musical literature, and his sense of interpretation.

The Chart shows the steady progress that has been made in the study of *Harmony*, by the introduction of Triads in Minor Keys, Inversion of Triads, and the use of the Dominant Seventh Chord with its inversions. The need for understanding every new step before advanced Lessons are taken up is self-evident, and occasionally the teacher may deem it advisable to assign some extra examples or practice in harmonization, before beginning a new Grade.

Upon completion of the *Technic* in this Grade, the student should know the fingering for all Major Scales, Harmonic and Melodic Minor Scales, Chromatic and Whole-Tone Scales. In addition to this, the fingering of Seventh Chord Arpeggios has been presented, and should have further special study and application if necessary.

The *History* presents no special problem, but, unless the student has a particularly retentive memory, a review will prove valuable before taking the Grade Test.

GRADE INTERMEDIATE B

	61	62	63	64	65	66	67	68	69
General Theory		Ornamentation (Mordent, Inverted Mordent)	Marks of Expression (Tempo Marks, Metronome Marks)	Marks of Expression (Tempo and Dynamics, Auxiliary Terms)		Marks of Expression (General Summary)		Ornamentation (Tremolo, After-Beat, Chain of Trills)	
Harmony	Harmonizing Melody, Using Primary and Secondary Triads	Triad Connections (Root Progressions)	Triads in Minor	Triads in Minor (V-VI Progression)	Triads in Minor (VI-V Progression)	Triads in Minor (II°-V Progression, Mediant Triad)	Harmonizing Bass in Minor	Harmonizing Melody in Minor	Inversion of Triads — Figured Bass
Form and Analysis					Pieces of One Movement (March, Prelude, Etude, Scherzo, Fantasia, etc.)				
History	The Development of Polyphony (Paris School, Gallo-Belgic School)		The Development of Polyphony (Netherlands School)			The Organ (Some Early Organs)	The Predecessors of the Piano (Harpsicord, Spinet, Virginal, Clavichord, Early Piano)	The Predecessors of the Violin (Tromba Marina. Lute, Hurdy-Gurdy, Rebec, Viol)	The Development of Polyphony (Italian School, English School)
Technic	Scale Fingerings (C, G, D, A and E Melodic Minor)	Polyrhythm (Three Notes Against Two)		Scale Fingerings (B, F, Bb and Eb, Melodic Minor)	Sight Reading — Scale Fingerings F♯, C♯ and G♯, Melodic Minor)		Polyrhythm (Four Notes Against Three and Three Against Four)		Arpeggios of Dominant Seventh Chords (Forms and Fingerings)

REFERENCE CHART

GIVING A SYNOPSIS OF THE SUBJECTS IN LESSONS 61 TO 79 INCLUSIVE.

70	71	72	73	74	75	76	77	78	79
				Measure (Quintuple, Septuple)					Rhythm (Triplet, Duplet, Sextolet, etc., Runs; Polyrhythm)
Inversion of Triads (Harmonizing Figured Bass)	Inversion of Triads (Restricted Use of $\frac{6}{4}$ Chords)	Inversion of Triads (Review and Exercises)	Inversion of Triads (Harmonizing Minor Melody)	Chords of the Seventh	Dominant Seventh Chord (Resolution, Harmonizing Bass)	Dominant Seventh Chord (Harmonizing Melody)	Dominant Seventh Chord (Inversions)	Dominant Seventh Chord (Harmonizing Figured Bass)	Dominant Seventh Chord (Harmonizing Melody)
Works of Several Movements (Sonata)		Works of Several Movements (Analysis, Haydn: Sonata, in C)			Works of Several Movements (Sonatina, Rondo-Sonata)	Works of Several Movements (Chamber Music, Suite, Partita, etc.)	Works of Several Movements (Concerto, Concertstück, Concertino, Symphony)	Pieces of One Movement (Overture, Fugue)	Vocal Music (Strophic Song, Art-Song, Motet, Madrigal, Part-Song, Anthem, Opera, Oratorio)
Opera and Oratorio (Beginnings)	Opera (Venetian and Neapolitan)	Opera (France, England, Germany)	First Classical Period (Scarlatti, Bach, Handel)	Development of the Sonata (Haydn)	Oratorio (Italy, Germany, France, etc.)	Opera (Gluck's Reforms)	Second Classical Period (Mozart)	Second Classical Period (Beethoven)	
	Arpeggios of Diminished Seventh Chords (Forms and Fingerings)		Scale Fingerings (Chromatic and Whole-Tone Scales)						

Grade Test Accompanying Lesson 80

Marks Possible / Obtained Marks

GENERAL THEORY

1. (Ls. 63, 64, 66) Define the following marks of expression:

2 ____ (*a*) Largo assai — *Ans.* *Very slowly.*

(*b*) Meno vivo — *Ans.* *Less lively.*

(*c*) Smorzando — *Ans.* *Dying away gradually.*

(*d*) Con animo — *Ans.* *With animation.*

2. (L. 74) Where may the accents come in

2 ____ (*a*) quintuple measure? *Ans.* *On the first and third beats.*

(*b*) septuple measure? *Ans.* *On the first and fourth beats.*

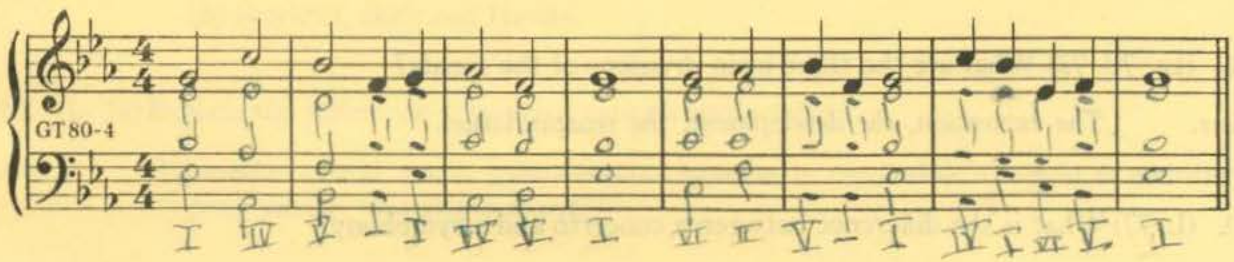
3. (L. 79) What is the difference between a triplet and a duplet?

2 ____ *Ans.* *A triplet is a group of three notes played in the time of two of the same kind, while a duplet is a group of two notes played in the time of three of the same kind.*

HARMONY

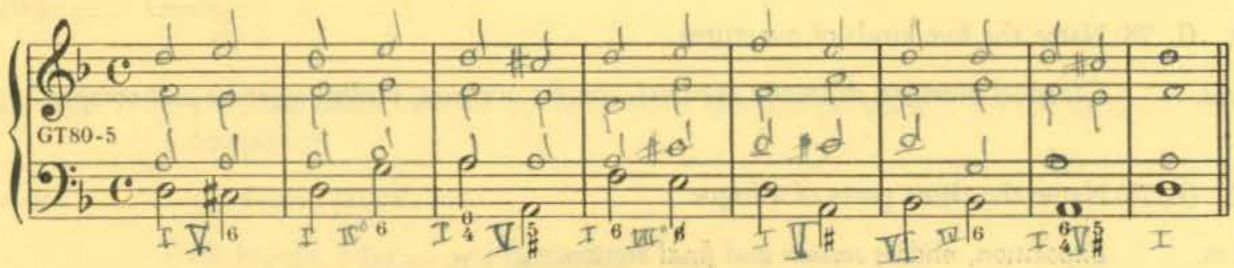
4. (L. 62) Harmonize the following melody in four parts, using only the root positions of primary and secondary triads. Mark the chords.

10 ____ *Ans.*



5. (L. 70) Harmonize the following figured bass in four parts. Mark the chords.

10 ____ *Ans.*

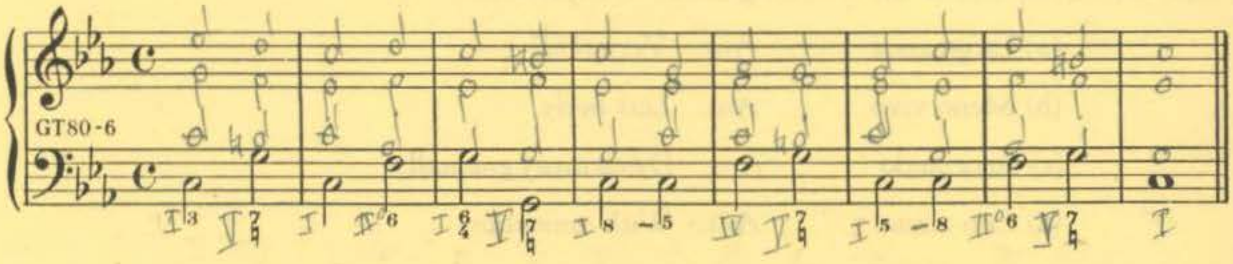


Marks Possible | Marks Obtained

HARMONY—*Continued*

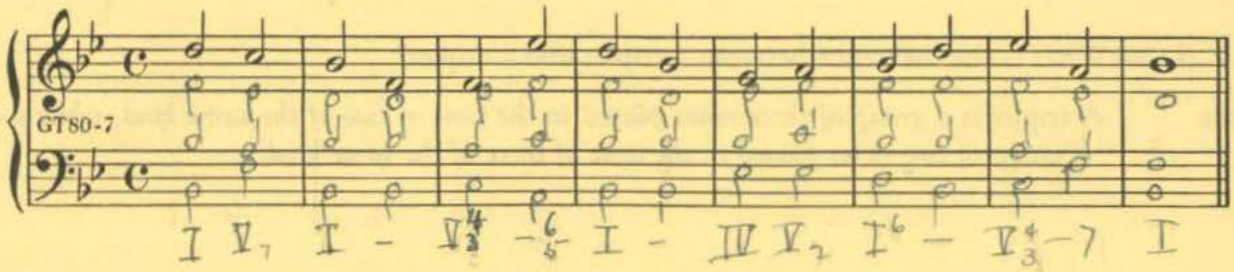
6. (L. 75) Harmonize the following bass, and mark the chords. ~~Use your own selection of chords and positions and mark them.~~

10 ____ *Ans.*



7. (L. 79) Harmonize the following melody in four parts. Use your own selection of triads and dominant seventh chords, in root position and inversions, and mark the same.

10 ____ *Ans.*



FORM AND ANALYSIS

8. (L. 65) Name seven kinds of Pieces of One Movement that are not dances.

3 ____ *Ans.* *March, prelude, etude, scherzo, fantasia, song without words, rhapsody* [or others].

9. (Ls. 70, 72) What are the three main divisions of the sonata?

5 ____ *Ans.* *The exposition, the development, the recapitulation.*

10. (L. 77) What is the difference between a concerto and a symphony?

4 ____ *Ans.* *The concerto is a composition for solo instrument (or instruments) with orchestral accompaniment, while the symphony is for orchestra alone.*

11. (L. 78) Name the five kinds of overtures.

2 ____ *Ans.* *Classical overture, dramatic overture, concert overture, medley overture and vorspiel.*

12. (L. 78) Name the three parts of a fugue.

3 ____ *Ans.* *Exposition, middle section and final section.*

Marks Possible | Marks Obtained

HISTORY

13. (L. 61) How did measured music come into existence?

2 ____ *Ans.* *Through part-singing, which necessitated exact time-values for notes.*

14. (L. 63) Who was the last and greatest of the Netherlands masters?

2 ____ *Ans.* *Orlando di Lasso.*

15. (L. 66) When did the organ make its appearance in the churches of England and France?

2 ____ *Ans.* *In the 8th century.*

16. (L. 68) From which family of instruments is the violin a descendent?

2 ____ *Ans.* *The viol family.*

17. (L. 70) Name three forms of vocal music resultant from the work of the Camerata?

2 ____ *Ans.* *The cantata, the oratorio and the opera.*

18. (L. 72) How did Opera Bouffa differ from the serious music drama?

2 ____ *Ans.* *It had fresher melodies, less artificial dramatic action, and the recitative was replaced by spoken dialogue.*

19. (L. 73) Give (*a*) the dates covered by the first classical period and (*b*) the names of its three great composers.

2 ____ *Ans.* (*a*) *From the end of the 17th to the middle of the 18th centuries.*

(*b*) *Scarlatti, Bach and Handel.*

20. (L. 74) Explain the difference between a cantata and a sonata.

2 ____ *Ans.* *A cantata is vocal music, from* cantare, *meaning to sing, while a sonata is instrumental music from* sonare, *meaning to sound.*

21. (L. 76) What well-known German composer proclaimed reformatory methods in opera about the middle of the 18th century?

2 ____ *Ans.* *Gluck.*

22. (L. 77) Give (*a*) the dates covered by the second classical period and (*b*) the names of its three great composers.

2 ____ *Ans.* (*a*) *From 1750 to 1800.*

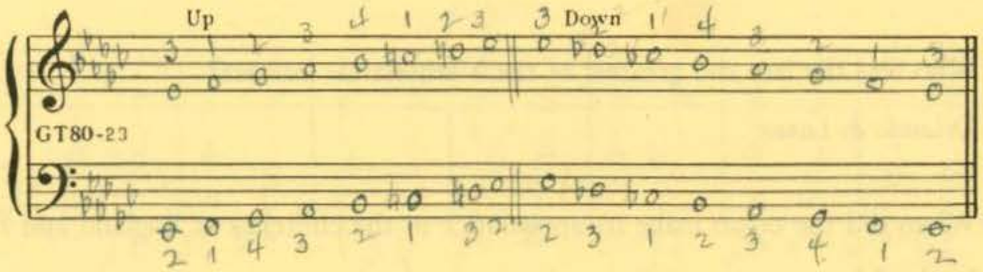
(*b*) *Haydn, Mozart and Beethoven.*

Marks Possible | Marks Obtained

TECHNIC

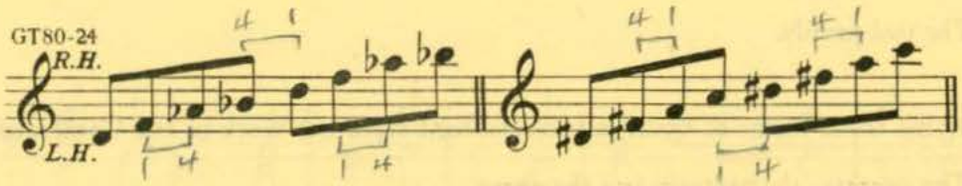
23. (L. 64) Write the scale of E♭ minor, melodic form, with signature, and mark the fingerings for both hands.

6 ____ *Ans.*



24. (Ls. 69, 71) Show the placement of the first and fourth fingers, both hands, for playing the following dominant seventh and diminished seventh arpeggios:

6 ____ *Ans.*



25. (L. 73) What are the distinguishing features of the third chromatic scale fingering?

5 ____ *Ans.* *The thumb falls on every alternate white key, making the fingering in two successive octaves different.*

100 ____ **Total.**

Report of Pupil's Technical Work

I hereby certify that this pupil has studied not less than 75 per cent of the keyboard material accompanying Grade Intermediate B, with the following result:

Exercises, average grade_____

Studies (incl. Polyphony), average grade_____

Pieces (incl. Sonatas), average grade_____

General Average_____

____ per cent of the Pieces have been memorized.
(The minimum should be 50 per cent)

_____ _____
Date *Teacher's Signature*

*Pupil's Name*_____

*Pupil's Address*_____

*Pupil's Class No.*_____

TO THE TEACHER: Please fill in your name and address below. The Examination Paper will be returned to that address in one of our special mailing envelopes.

Teacher's Account Number

_____
(Please fill in)

*Teacher's Name*_____

*Street Address*_____

*City and State*_____